

FROM A VASE IN THE BRITISH MUSEUM 500-450 B.C.

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Clarendon Press Series

ARISTOPHANES

THE BIRDS

WITH INTRODUCTION AND NOTES

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PART I.—INTRODUCTION AND TEXT

THIRD EDITION

Oxford
AT THE CLARENDON PRESS
M DCCC XCVI

London

HENRY FROWDE

OXFORD UNIVERSITY PRESS WAREHOUSE

AMEN CORNER, E.C.

New York

MACMILLAN & CO., 66 FIFTH AVENUE

INTRODUCTION.

I.

BETWEEN the eleventh and thirteenth of the month Elaphebolion, Ol. 91. 2, corresponding to one of the last days in March, or the first in April, B.C. 414, the play of the 'Birds' was produced in the name of Callistratus at the City Dionysia. Thus (counting only the extant comedies of Aristophanes) we find a wide gap between the production of the 'Peace' in B.C. 422, and that of the 'Birds' in 414. There is a marked difference in tone between the 'Birds' and the earlier dramas of Aristophanes. It is not that the play of his genius is less graceful, or his inventiveness less bright, but that we miss the spirit of daring lampoon and outspoken political criticism. It seems only reasonable to attribute this change to the limitations imposed upon the comic stage by the 'law of Syracosius,' an insignificant personage, who was probably only the mouth-piece of a powerful political clique[1]. This law, by restricting the *παρρησία* of the poet, robbed Greek Comedy of much of its raciness, and of that smartness of personal attack, which is always delightful to a mixed audience. Prof. Curtius (Greek Hist. b. 4. cap. 4) insists strongly upon the noticeable effect of this law, which was passed in B.C. 415, no doubt with the intention of suppressing awkward allusions to the disastrous events of the past summer. The 'Night-Revellers' (*κωμασταί*), produced by Ameipsias[2], though the real author was perhaps Phrynichus,

[1] See Bergk, Griech. Litt., vol. IV. p. 119 foll.

[2] The following verses (quoted by Plutarch, Alcib. 20) show the tendency of the play. A. *ὦ φίλταθ' Ἑρμῆ, καὶ φυλάσσου μὴ πεσὼν | αὑτὸν παρακρούσῃ καὶ παράσχῃς διαβολὴν | ἑτέρῳ Διοκλείδῃ βουλομένῳ κακόν τι δρᾶν. |* B. *φυλάξομαι· Τεύκρῳ γὰρ οὐχὶ βούλομαι | μήνυτρα δοῦναι, τῷ παλαμναίῳ ξένῳ.*

to which the first prize was awarded (the 'Birds' taking only the second), may have caught the public taste by 'sailing very near to the wind,' and making risky reference to the Mutilation of the Hermae, which must have been in every one's mind. Certainly, Phrynichus (in his Μονότροπος, or Hermit, which gained the third prize) openly curses Syracosius for having deprived him of his best subject-matter[1]. That the prohibition introduced by this bill cannot be taken to include all personal reference is plain, both from the play of the 'Birds,' and from the fragments of contemporary comedies; but there can be little doubt that it rendered impossible the production of such a play as the 'Knights' had been—an elaborate attack upon a prominent politician. Therefore, while in the 'Birds' the poet does not miss his opportunities of making hits at his enemies, the allusions are far slighter, or more vague.

It may be worth while to sketch very briefly the principal political events which preceded the representation of the 'Birds.'

The death of Cleon and Brasidas at the battle of Amphipolis, in B.C. 422, removed the main obstacles to an understanding between Athens and Sparta[2], so that during the next spring it was found possible to conclude the treaty called the Peace of Nicias for fifty years, on the basis of the restoration of prisoners and of places captured in the war. But this agreement was most unwelcome to some of the more powerful allies of Sparta, so that she was glad soon afterwards to form a closer separate alliance with Athens; each state being left free to manage its own allies. It was, however, impossible that such an arrangement should last long

[1] The Schol. on Av. 1297, referring to Syracosius, says, *δοκεῖ δὲ καὶ ψήφισμα τεθεικέναι μὴ κωμῳδεῖσθαι ὀνομαστί τινα, ὡς Φρύνιχος ἐν Μονοτρόπῳ φησί· ψῶρ' ἔχε (ψώρα δ' ἔχοι ?) Συρακόσιον. ἐπιφανὴς γὰρ αὐτῷ καὶ μέγα (?) τύχοι. ἀφείλετο γὰρ κωμῳδεῖν οὓς ἐπεθύμουν.*

[2] *οἱ μάλιστα προσπολεμοῦντες τῇ εἰρήνῃ τῆς Ἑλλάδος Κλέων καὶ Βρασίδας ἦσαν* Plutarch, Nic. c. 9. § 2. *ξυνέβη τε εὐθὺς μετὰ τὴν ἐν Ἀμφιπόλει μάχην . . . ὥστε πολέμου μὲν μηδὲν ἔτι ἅψασθαι μηδετέρους, πρὸς δὲ τὴν εἰρήνην μᾶλλον τὴν γνώμην εἶχον* Thuc. 5. 14. 1.

in face of so much dissatisfaction: nor did matters continue on a friendly footing even between Athens and Sparta. Sparta would not, or could not, restore Amphipolis, and Athens refused to evacuate Pylus. It was during these negotiations that the brilliant, reckless Alcibiades—the 'lion's whelp[1],' destined to work so much woe for his country—first comes to the front. Nettled at the rejection of advances which he had made to Sparta, he employed the whole of his powers to thwart Spartan interests, and succeeded in forming an alliance with Argos, Elis, and Mantinea (420); not hesitating in the next year to march into the Peloponnesus and attack Epidaurus[2], although the Peace was still technically in force. But his design to secure for Athens a preponderance in the Peloponnesus by alliance with Argos was frustrated by the battle of Mantinea (418).

In the year 416 Athens waged a war of extermination against the Melians, who had been bold enough to wish to maintain their neutrality; an expression of independence which in the weaker party becomes a crime. This may be taken as the supreme moment of Athenian power; and the haughtiness with which it was exercised may be thought to illustrate the pride which 'goeth before a fall.'

In the spring an embassy had come from the people of Egesta, in Sicily (where Athens had long desired to gain a firm footing), asking her aid against the citizens of Selinus, who, in league with Syracuse, were threatening the Egestaeans. Alcibiades saw in this invitation a chance for the development of his far-reaching schemes. The Athenian Assembly was deluded into a belief in the vast wealth of Egesta, and hastily decided on the despatch of a fleet to help the suppliants, and to establish Athenian influence in Sicily. The preparations for the expedition were pushed on for the next few months amid the wildest excitement; ambitious hopes and passionate enthusiasm growing higher every day, and scarcely a voice being raised against the adventure, or a misgiving expressed as to its result. At the moment when

[1] *ἡλικίᾳ μὲν ἔτι τότε ὢν νέος* Thuc. 5. 43. Cp. Aristoph. Ran. 1431.
[2] Thuc. 5. 52, 53.

the fleet was about to sail (May 415) the whole city was suddenly thrown into dismay by a midnight outrage, known as the Mutilation of the Hermae. These busts of the god Hermes, mounted on a quadrangular pedestal, and standing at the corners of the streets and in other public places at Athens, and closely connected with the religious and domestic life of the citizens, were found one morning defaced and broken. Everyone was aghast: partly from horror at the sacrilege, partly from fear that the outrage pointed to some wide-spread conspiracy. Perhaps the deed was the insolent audacity of some ambitious man who designed to make himself despot of Athens! Who so likely as Alcibiades? The actual outrage remained undetected; but the commission of certain other open acts of impiety was brought home to him; and, just as the fleet was setting sail, Pythonicus rose in the Assembly and denounced Alcibiades as being privy to the Mutilation, and personally guilty of a profanation of the Eleusinian Mysteries.

Alcibiades denied the charge, and claimed to have the matter investigated before his departure. But his enemies saw their advantage, and postponed the trial till his return from Sicily, where he was to serve as general in conjunction with Nicias and Lamachus. So, over the magnificent spectacle of the Athenian Armada, as it left the Peiraeus in all the splendour of the summer sunlight, there hung a dark cloud of suspicion; and the most prominent commander quitted his country's shores with a terrible charge hanging over his head.

The fleet sailed away. But at Athens the lightheartedness which had attended the preparations for the great expedition was changed to misgiving and terror, as one citizen after another was accused of complicity in the outrage, and was executed or obliged to save himself by flight.

But the profanation of the Mysteries was not yet expiated; and at last—in the autumn of the year—the Salaminian Galley was despatched to Catana, the head-quarters of the Athenian fleet in Sicily, summoning Alcibiades to return at once and stand his trial.

He was allowed to come home in his own ship; but at Thurii in Italy he contrived to escape, and the state-galley reached Athens without the state-prisoner. He was condemned to death in his absence, and his property was confiscated. These were the months in which Aristophanes must have been composing his play for representation in the spring of the next year. The particular position of events should be kept in mind, as bearing upon the various interpretations that have been suggested of the poet's purpose in writing the 'Birds.' It will be better to give a general sketch of the plot, before attempting to deal with this 'vexed question.'

II.

[**Πρόλογος.** ll. 1–208.] The stage represents a stretch of wild country, covered with stones and bushes, ending in a steep wall of rock surmounted by a solitary tree. Enter, on the left, two elderly Athenian citizens, Peithetaerus and Euelpides, exhausted by long travel, and followed by a couple of slaves carrying their masters' baggage (l. 656), and certain implements for sacrifice. No longer able to endure the litigation, worry, and expense of the city, these friends have set out in quest of a quiet home, which they hope to find by aid of the Hoopoe, who, before his metamorphose, was Tereus, husband of Procne, the daughter of Pandion king of Athens. Ignorant of the locality, each of the travellers holds a bird upon his wrist, relying upon its prophetic powers to direct their steps, Peithetaerus carrying a raven, and Euelpides a jackdaw. The birds make a dead point at the rock, and show by every sign that the end of the journey has been reached. The rock is the Hoopoe's house. A kick against it brings out the porter, who, after his natural terror at the sight of men has been calmed, goes in to wake his master.

Hoopoe comes out, dressed in a sort of shabby splendour, wearing a huge crest and beak and a pair of wings, but he has to apologise for the imperfection of the rest of his plumage, on the ground that it is moulting-time. Learning that the travellers come from 'the land of gallant ships,'

Hoopoe has no doubt but that they are Athenian Jurymen. Euelpides scouts the idea, and begs Hoopoe to direct them to a happier home than Athens. He suggests some place on the shore of the Red Sea: but that is open to the fear of seeing some morning in the offing the Salaminian Galley with a constable on board. Nor is the suggestion of Lepreus or the Locrian Opus any more attractive.

While Hoopoe, in answer to questions from Euelpides, sets forth the charms of bird-life, a grand idea occurs to Peithetaerus. The Eldorado of which they are in quest is to be found among the birds! No trouble *there* about money or taxes, no difficulties about the supply of food, but a happy careless existence, where all goes 'merry as a marriage-bell!' What a splendid plan, too, if the birds would but look at it seriously, and would combine together to build a vast city in the air, midway between earth and heaven! Then they would have full control not only over mankind, but over the gods, whom they could starve into submission by intercepting the smoke of the sacrifices on its way to Olympus! Hoopoe is charmed with the scheme, and proposes to summon all the birds to a conference.

'Ωδὴ ἀπὸ σκηνῆς and πάροδος χοροῦ (ll. 209-433). Hoopoe wakes his nightingale-wife Procne with a pretty serenade, bidding her call the birds together. A flute is heard behind the scenes, and Hoopoe sings a second song of invitation.

Four stately birds make their appearance, and stalk solemnly past; a flamingo, a cock from Persia, Hoopoe junior, and the 'gobbler.' Then the Chorus proper, consisting of twenty-four birds, are seen crowding at the entrance to the orchestra, and come hopping and skimming to their places, eager to know who has summoned them. When they hear that the visitors are two men, they are wild with rage and terror. Man is their implacable foe: he must be pecked and torn to death! 'Quick march; charge!' is their cry. Peithetaerus is equal to the occasion. The earthen pots brought in by the slaves are set up as an extempore breastwork, and the two companions couch their sacrificial spits like lances, and tie saucers over their eyes for protection.

Hoopoe intervenes, and assures the birds that the men have something to tell worth hearing: 'fas est et ab hoste doceri.'

Ἐπεισόδιον α. (ll. 434–675). A truce is concluded. Peithetaerus doffs his accoutrements, and is suffered to set forth his case to the birds. 'You were once,' he says, 'kings of the universe, as Aesop could tell you, having come into being before earth or gods existed. Yours is the primitive right to rule the world. In days of old it was to birds and not to gods that men paid sacrifice. The scarlet-crested cock was lord of Persia, and the world still wakes at his call. The cuckoo still summons the Egyptian farmer to his field; men still make obeisance to the kite in spring. The eagle is the symbol of royalty with gods and kings; and Athena has her owl, and Apollo his hawk. Birds, and not gods, were once the object of men's homage. But you have fallen from your high estate, and your former worshippers have learned to shoot and snare and sell and cook you!'

'Tell us,' cry the birds, 'how to recover what we have lost!' This brings Peithetaerus to the announcement of his scheme. 'You must build a fenced city like Babylon the Great between earth and heaven, and call on Zeus to restore your rights. If he decline, proclaim a crusade against the gods, and bar their passage through your realm; and send a herald down to men to claim their sacrifices as your due. You have the power to bless them if they comply, and to ruin them if they refuse.'

The birds vociferously assent, and entrust the plan to Peithetaerus, who then enters Hoopoe's house with Euelpides to partake of a feast, and to eat the magic root which will give them plumage like birds.

Procne is now sent forth from the house, dressed like a gay lady, carrying her flute, and wearing a nightingale-mask. She proceeds to play a prelude to the 'anapaests.'

Παράβασις [*πρώτη*][1] (ll. 676–800). The Parabasis to this

[1] This is subdivided into (*a*) *κομμάτιον*, 676–684; (*b*) *παράβασις* proper, 685–722; closely connected with (*c*) *μακρόν* or *πνῖγος*, 723–736; (*d*) *ᾠδή*, 737–752; (*e*) *ἐπίρρημα*, 753–768; (*f*) *ἀντῳδή*, 769–784; (*g*) *ἀντεπίρρημα*, 785–800.

play is peculiar in character. Instead of the usual presentation of the poet's personal views, or the customary admonition to the spectators, the Coryphaeus, not wishing that the birds should be on a lower level than the gods, sets forth an elaborate Ornithogonia, parodying in a mock-philosophic style the so-called Orphic Theogonies. 'The race of birds was engendered by Eros from primaeval Chaos, before earth or gods came into being. And if men will but accept the sovereignty of the birds, they will find them to be their true benefactors, serving as calendar, as oracles, as the givers of all good gifts.' The *strophe* (ᾠδή) sung by the chorus is in praise of the 'native wood-notes' of the 'light-winged Dryads of the trees;' while the *antistrophe* commemorates the 'awful, jubilant voice' of Apollo's sacred swans. The *epirrhema* illustrates the unrestricted licence of bird-life, and the *antepirrhema* hints at the many advantages to be gained by wearing wings.

Ἐπεισόδιον β. (ll. 801–1057). Peithetaerus and Euelpides return from the feast full-fledged, and discuss the foundation of their new city, which is to be called Cloudcuckooborough. Athena Polias is to be its presiding deity, and the care of the Πελασγικόν (humorously presented as Πελαργικόν) is to be entrusted to that martial bird, the Cock.

Then Peithetaerus and Euelpides withdraw, the latter to superintend the building and to despatch two heralds, one to earth and one to heaven; while Peithetaerus summons the priest to conduct a procession and to make a splendid thank-offering. The birds sing a short song, and the procession comes in, accompanied by a flute-player masked as a crow —of all unmelodious birds! But Peithetaerus soon interrupts the priest's preparations and his mock litany, summarily dismissing him for having provided nothing better than a skinny goat, which will not afford a single mouthful to each of the many bird-guests bidden to the rite.

While Peithetaerus himself is performing the sacrifice, various claimants appear, representing different types of objectionable classes in Athens. A pseudo-Pindaric poet appears, bursting with a congratulatory ode on the new town;

he is contemptuously dismissed with a dole of clothes; then an Oracle-monger with grand predictions of the success of the adventure; then Meton, the mathematician and astronomer, anxious to lay out the ground-plan of the city in geometrical pattern; then a Commissioner or Inspector with certain directions for the conduct of the new state; then a Vendor of Decrees, primed with a set of bye-laws for use in Cloudcuckooborough. Having made a clean sweep of all these interlopers, Peithetaerus leaves the stage to complete the sacrifice of the goat.

Παράβασις [*ἑτέρα*][1] (ll. 1058–1117). In the Ode, the Chorus express their extravagant hopes of the grateful worship which will be paid hereafter to the birds for all their benefactions; and in the Antode they describe the delights of bird-life in summer and winter alike. The Epirrhema recites a proclamation, setting a price upon the head of Philocles the poulterer; and the public generally is warned against keeping birds in cages. The *antepirrhema* sets before the judges such considerations as may tempt them to award the prize to the author of the play.

Ἐπεισόδιον γ. (ll. 1118–1469). A messenger announces the completion of the building, within so short a time and on so grand a scale that Peithetaerus seems to be lost in incredulous wonder. A second messenger reports that some god has eluded the sentinels, and entered the city without a passport. While preparations for arrest are being made, the trespasser appears. It is Iris, on an errand to men to bid them pay up the arrears of sacrifice long due, being wholly ignorant that the birds have assumed their sovereignty.

After a heated interchange of threats with Peithetaerus, Iris retires. She has hardly gone when the second herald returns from the earth. Men have all gone crazy, he reports, in their eagerness to adopt all the bird-fashions; thousands of them are on their way to get wings, and to enrol themselves as citizens of Nephelococcygia; so that an immense stock of feathers must be provided to meet the demand. The first

[1] Shortened, as usual, to *ᾠδή* and *ἀντῳδή*, 1058–1071 = 1088–1101; and *ἐπίρρημα* and *ἀντεπίρρημα*, 1072–1087 = 1102–1117.

arrival is a reprobate son, who wishes to enjoy the licence of bird-land, and to attack his father like a young cockerel. His hopes are dashed by learning the law that imposes filial duties on the storks; but he is ultimately armed *cap-à-pie*, and sent to fight the enemies of his country in Thrace. Then comes Cinesias, a dithyrambic poet, singing his silly verses, and wanting to wear the plumage of the nightingale. After him, a shabby, ragged informer, who demands a pair of wings to help him in his nefarious trade. Poet and informer are both sent about their business by the application of a whip.

The Χορικόν (ll. 1470–1493), which ends the scene, describes scoffingly two marvels of the world, the Cleonymus-tree, and the haunts of the hero-footpad, Orestes.

Ἐπεισόδιον δ. (ll. 1494–1552). A figure crouching under a parasol to escape the notice of the gods turns out to be Prometheus. He has sneaked away from Olympus to announce that the gods are starving for want of sacrifices, and are under threat of invasion from the barbarian gods, the Triballi. So they are disposed to treat for peace. 'But,' says Prometheus to Peithetaerus, 'you must insist on the restoration of their sovereignty to the birds, and on the cession of the royal maiden, Basileia, to yourself as bride.'

The next Χορικόν (ll. 1553–1564), sneers at the cowardice of Periander, a prominent inquisitor in the matter of the Mutilation of the Hermae.

Ἐπεισόδιον ε. (ll. 1565–1693). Poseidon, Heracles, and a Triballian god arrive, armed with full powers to make peace. Heracles comes on the stage full of fury; but his greediness is not proof against the delicious smell of the dainties which Peithetaerus is preparing. Peithetaerus advances his first claim: restoration of empire to the birds. If this be granted, there will be luncheon served. Heracles gives his vote without more ado, and Poseidon is soon persuaded that the rights of Zeus will not suffer by the concession. The Triballian's language is unintelligible; but it is construed to imply assent. Then Peithetaerus puts forward, as if merely an afterthought, his second claim—for the possession of Basileia. Poseidon

will throw up the negotiations entirely if this is pressed; but Heracles, hearing how dainty a sauce is being concocted, is for peace at any price; it is not worth while to go to war about a woman! Poseidon tries to impress on Heracles that he is surrendering his own chance of inheritance from his father Zeus; but Peithetaerus reminds him that as a bastard he has no claim upon the paternal estate. This decides Heracles, and the Triballian is a consenting party. So the second demand is granted by a majority. Heracles would have liked to remain behind and busy himself with the cookery; but ultimately Peithetaerus ascends to Olympus accompanied by the ambassadors, to fetch Basileia.

Χορικόν (ll. 1694–1705). Attack upon the pretentious philosophy of Gorgias and his school, who make use of their tongues to fill their bellies.

Ἔξοδος (ll. 1706–1765). A messenger announces in glowing language the return from Olympus of Peithetaerus with his bride. The Chorus shout acclaim, and sing an epithalamium like that which greeted the nuptials of Zeus and Hera. Peithetaerus invites all the birds to his wedding-feast, and leads off the dance with Basileia, while the Chorus march away from the orchestra with shouts of triumph.

III.

While there is a general consent as to the singular excellence of the 'Birds' as an artistic work, there has been the widest divergence of views as to the intention of the play. It has been variously interpreted; now, as a detailed allegory of contemporary Athenian history; now, as an elaborate scheme of political, social, or religious reform; now, again, as a mere extravaganza, like a Midsummer Night's Dream.

The Greek Arguments prefixed to the 'Birds' refer the circumstances, curiously enough, not to the first months of the Sicilian Expedition, but to the Decelean war—a chronological error which robs them at once of much of the value which they might possess.

The First Argument (*Ὑπόθεσις* I.) represents the voluntary exile of Peithetaerus and Euelpides as a protest against the

action of the law courts at Athens, which made life unendurable. But the scene is still laid actually in the city[1]. The Second Argument represents the poet as desirous to detach his fellow-citizens from a State which had become completely demoralised[2]; and to commend to them a thorough change in the national religion[3]. There is also a hint given, that the play may be intended as a parody on the legendary scenes from Greek mythology brought upon the stage with so much pomp by the tragic poets[4].

The reference to the Decelean war is repeated by the earlier commentators, from the sixteenth century onwards: as e.g. by Nic. Frischlin[5], by Palmerius (Paulmier)[6], Brumoy[7], and J. F. La Harpe[8]. Although the views approved by these commentators are incompatible with the facts of history, yet they are interesting as being an attempt to find in the play the substance of a political allegory. The same principle, applied to Alcibiades and the Sicilian Expedition, has since been worked out most elaborately in the famous Essay of Prof. Süvern[9].

Süvern laid down as his principle of interpretation that the whole play is a protest against the Sicilian Expedition, which had (according to him) been conceived by Alcibiades, with the ambitious design of making himself despot of Athens, and through Athens of all Hellas. Peithetaerus (although

[1] Ὑπόθ. α. δύο εἰσὶν Ἀθήνηθεν ἐκκεχωρηκότες διὰ τὰς δίκας . . . ἡ σκηνὴ ἐν Ἀθήναις.

[2] Ὑπόθ. β. ἄλλην τινὰ πολιτείαν αἰνίττεται, ὡσανεὶ συγκεχυμένων τῶν καθεστώτων . . . ἐπιθυμίαν ἐγκατασπείρων τοῖς ἀκούουσιν ἀπαλλαγῆναι τῆς ἐνεστώσης μοχθηρᾶς πολιτείας.

[3] Ibid. καινῶν γάρ φησι τὴν πόλιν προσδεῖσθαι θεῶν.

[4] τὴν τῆς γιγαντομαχίας συμπλοκὴν ἕωλον ἀποφαίνων ὄρνισιν ἔδωκε διαφέρεσθαι πρὸς τοὺς θεοὺς περὶ τῆς ἀρχῆς.

[5] Vita Aristophanis. Francof. 1586.

[6] Exercitat. in optim. fere auct. Graec. Lugd. Bat. 1668.

[7] Théâtre des Grecs. Tome VI. Amsterdam, 1732.

[8] Lycée ou cours de litt. anc. et moderne. Paris, 1800.

[9] Ueber Aristophanes Vögel. Berlin, 1827. Essay on the 'Birds' of Aristophanes, translated by W. R. Hamilton, London. John Murray, 1835.

appearing on the stage as an old man) is supposed to be a double portrait, partly presenting the schemer Alcibiades, and partly the famous and persuasive orator Gorgias the Leontine, whose eloquence had been employed at Athens to encourage interference with Sicilian affairs. Euelpides is the type of those 'sanguine' Athenians[1], who were easily attracted by wild projects of conquest and gain. But he is also taken to represent Polus of Agrigentum, a pupil and companion of Gorgias. The Hoopoe with his prominent crest is the gallant Lamachus, whose nodding plumes are satirized in the 'Acharnians[2].' The Athenians are indicated sometimes by the birds who found the new city, sometimes by the men who visit it. The gods are the Lacedaemonians and their allies. The cutting off the supplies from Olympus by the fortifications of Nephelococcygia and the starving of the gods into submission signify a blockade of the whole Peloponnesus by an Athenian fleet. These views were set forth with so much ingenuity and so much confidence by the Professor, that at first they found acceptance. But—apart from other difficulties—such a minute parallelism is altogether foreign to the practice of Aristophanes: and if the fable was sufficiently intelligible to appeal at once to an Athenian audience, it is at least surprising that it should have remained unnoticed till some sixty years ago. Besides, it is incredible that Aristophanes should have sought to win public favour by satirizing an enterprise upon which Athens had staked her very existence, and which had been undertaken with such universal enthusiasm. Nor have we any right to suppose that he himself was uninfluenced by those high hopes which kindled the hearts of his countrymen. Indeed, we are told that the only two men of note who disapproved of the enterprise (if we except the characteristic misgivings of the cautious Nicias), were Socrates[3] and Meton,

[1] Εὐέλπιδες ὄντες σωθήσεσθαι Thuc. 6. 34.

[2] Ach. 965 *κραδαίνων τρεῖς κατασκίους λόφους.*

[3] Plutarch, Nic. 13 *τὴν στρατείαν φοβηθεὶς ὁ ἀστρολόγος Μέτων (ἦν γὰρ ἐφ' ἡγεμονίας τινὸς τεταγμένος) προσεποιεῖτο τὴν οἰκίαν ὑφάπτειν ὡς μεμηνώς . . . Σωκράτει δὲ τῷ σοφῷ τὸ δαιμόνιον οἷς εἰώθει*

one of whom is the butt for Aristophanes' ridicule in the 'Clouds': the other, in the present play (ll. 992 foll.). Nor does it seem likely, if we examine the dates, that Aristophanes would have chosen this particular moment for warning his countrymen against the dangerous Alcibiades. The Salaminia probably arrived in Catana not later than the beginning of October 415, and intelligence of the prisoner's escape may have reached Athens by the end of the month; so that in March 414 it would be absurd to represent upon the stage as a dangerous and successful schemer a man who had been five months in exile and had been condemned to death *in contumaciam*. Nor would home politics be a safe subject for burlesque in the presence of men who had only too good cause to remember the terrible events which had taken place. There are also other difficulties connected with Süvern's theory—such as the complete confusion which it makes between men, birds, and gods; and the serious intention which is supposed to run through the play leaves unexplained the inconsistency of giving a triumphant success to Peithetaerus, if he be nothing but an unscrupulous adventurer.

Nor should it be forgotten that the same writer in his Essay on the 'Clouds' (p. 58, Eng. Transl.), published only one year before his Dissertation on the 'Birds,' denies that any comparison can be drawn between Peithetaerus and Alcibiades whom he there identifies with the young and extravagant Pheidippides, the pupil of Socrates. And if the wanderings of Peithetaerus are to suggest any allusion to the exile of Alcibiades, it would be necessary to identify the birds with the Lacedaemonians, which is clearly impossible. It is far more natural to take Peithetaerus and Euelpides merely as types of character like Dicaeopolis and Trygaeus, Philocleon and Bdelycleon: though it is not improbable that the second part of the name, Peith-*etaerus*, may have a distinct reference to the growing power of the political ἑταιρεῖαι, or oligarchical clubs, in Athens.

συμβόλοις χρησάμενον πρὸς αὐτὸν ἐμήνυσε κἀκεῖνον τὸν ἔκπλουν ἐπ' ὀλέθρῳ τῆς πόλεως πραττόμενον.

A very different view is taken by those who, insisting on the analogy of the other plays of Aristophanes, are of opinion that the poet sympathises with the project of Peithetaerus, and shows his sympathy by according it so distinct a triumph at the end of the play. They therefore represent his scheme to have been nothing less than a radical reform of Athens in every department of public and private life. Nephelococcygia is to be 'a city into which nothing that defiles can enter:' a new Athens restored not indeed upon the old lines of primitive Athens, but accommodated to the necessities of the times—a city subject to laws and democratic in its principles, but yet obedient to a recognised head. Such a head, perhaps, Aristophanes still hoped to find in the discredited Alcibiades, for whose gifts he certainly had a profound admiration, even when he could not approve his policy[1]. This view has been most ingeniously worked out by Dr. H. Köchly[2] (though it may be said to have been more or less foreshadowed in the Greek Argument, Ὑπόθ. II[3], and by Beck[4] in his edition of the 'Birds'). Similar conclusions have been adopted by Ranke[5], by W. S. Teuffel[6], and (with a particular reference to a reform in religion) by Binaut[7]. The interpretation of Köchly was combated by his colleague in the University of Zürich, A. S. Vögelin[8], who finds no such definite purpose in the play, but regards it only as the lively representation of an

[1] 'The Athenians, in spite of their morbid fear of tyranny, were ready to submit to a legalised dictatorship, and the position won by Pericles (ἐγίγνετο λόγῳ μὲν δημοκρατία, ἔργῳ δὲ ὑπὸ τοῦ πρώτου ἀνδρὸς ἀρχή Thuc. 2. 65) was open to any man of sufficient ability and popularity.' Whibley, Political Parties in Athens, p. 56.

[2] Ueber die Vögel. Gratulationsschrift zu Böckh's Jubiläum, Zürich, 1857.

[3] See sup. p. 14.

[4] C. D. Beck, Aristoph. Aves. Lipsiae, 1782.

[5] De Vita Aristophanis Commentatio (in Meineke's Edn. Tauchnitz, 1860).

[6] In Pauly's Real-Encyclopaedie. Stuttg. 1866.

[7] Revue des Deux Mondes, N. S. 13me année, Tom. III. Paris, 1843.

[8] Ueber A. Vögel: ein Blatt an Herrn Prof. Köchly. Zürich, 1858.

escape from the hard world of reality into the fairy-land of fiction. Thus Vögelin practically reverts to the famous judgment of A. W. Schlegel[1], who insisted that the 'Birds' was nothing more than the fantastic exuberance of poetic genius, soaring with light wing into an airy region of its own creation, but yet with a shrewd eye and a sharp tongue for the follies of a world from which it pretends to have shaken itself free. This is in the main the view of J. G. Droysen[2], and of Bernhardy[3]—who sees in Nephelococcygia 'the reflection of the restlessness of an ochlocracy seen in the magnifying mirror of Comedy'—and is in general agreement with the judgment of W. G. Clark[4], K. Kock[5], and with the Introduction to the 'Birds' in the Edition of Th. Kock[6]. The late Prof. Kennedy[7], whose translation of the play with notes and introduction, is eminently bright and suggestive, considered the main purpose of the poet to be a protest against 'the suspicion and terrorism which afflicted Athens,' arising 'from an insane fanaticism, to which the "Birds" is meant to be an antidote.'

It would be presumptuous to attempt to decide between so many weighty authorities: but while it seems necessary to discard the idea which treats the play as an elaborate political allegory, and to detach it from any exclusive, and indeed any special connection with the Sicilian Expedition, it may still be possible to find a point of view which can to some extent harmonise theories that are not essentially at variance.

It may therefore be suggested that though the 'Birds' is

[1] Vorlesungen über dramatische Kunst und Litteratur. Theil I. Heidelberg, 1809.

[2] Des Ar. Vögel und die Hermokopiden. Bonn, 1835.

[3] Grundriss der griechischen Litteratur. Halle, 1845, 1872.

[4] Journal of Classical and Sacred Philology. Vol. I. Cambridge, 1854.

[5] Die Vögel des A. Leipz., B. G. Teubner, 1856.

[6] Weidmannsche Buchhandlung. Berlin, 1864, 1876.

[7] The Birds of Aristophanes, translated into English verse, with introduction, notes, and appendices. By Benj. Hall Kennedy, D.D., Reg. Prof. of Greek in the University of Cambridge. London, 1874.

thrown into the form of a fairy extravaganza, and cannot be credited with a definite political design—whether openly indicated or obscurely hinted at—yet it is intended to lash (in accordance with the uniform custom of the Old Comedy) the current vices and immoral tendencies of the day. Among these should be placed that over-sanguine spirit of the Athenians[1], which tempted them only too often to commit themselves to adventurous projects: that fickleness which made them the easy prey of agitators: that self-will and impatience of control, which the Spartan king contrasted with the obedient spirit of his own countrymen[2]: and, lastly, the growth of superstition and mysticism which was evidently not incompatible with the spread of irreligion and profanity. This is strongly insisted upon by Bursian[3], who sees a direct allusion to this tendency in the Cosmogony and Ornithology so humorously given in the 'Birds,' and in the bold parody of Athenian ritual, and the open defiance of the gods of Olympus.

Aristophanes, not as a pious man, but as a conservative, would see infinite danger in the breaking-up of the accepted forms of the state-religion, and in the disappearance of all reverence (however conventional) for the national deities. But of course we have to see that this protest is made under all the forms of that Irony of which Aristophanes was so accomplished a master. Such irony, combined with paradox, is peculiarly noticeable in the bold inconsistency with which the absolutely unrestrained licence of Bird-land is warmly commended, while Peithetaerus is at the same time so strict in purging his city of all objectionable visitants. And it is the same irony which supplies the key to the enigma which has puzzled so many enquirers—why the poet allows Peithetaerus to reap so rich a harvest from his immoral schemes, unpunished by the action of any law human or divine. This is

[1] K. O. Müller, Lit. of Greece. Eng. Trans. p. 423.

[2] *εὔβουλοι δὲ ἀμαθέστερον τῶν νόμων τῆς ὑπεροψίας πεπαιδευμένοι καὶ ξὺν χαλεπότητι σωφρονέστερον ἢ ὥστε αὐτῶν ἀνηκουστεῖν* Thuc. I. 84. 3.

[3] Ueber die Tendenz der V. (Sitzb. der K. B. Academie der Wissenschaften zu München. Bd. II. 1875, pp. 375–393.)

the finishing touch to the structure of Irony. No one—least of all Peithetaerus himself—failed to appraise the real value of such a splendid success.

It did not require a Solomon to preach to an Athenian audience a sermon on the text: 'the prosperity of fools shall destroy them'; nor is Virgil's Inferno the only place where poetical justice metes out punishment to a Salmoneus:

> Dum flammas Iovis et sonitus imitatur Olympi.
> Quattuor hic invectus equis et lampada quassans
> Ibat ovans Divumque sibi poscebat honorem.
> * * * * * * *
> At pater Omnipotens densa inter nubila telum
> Contorsit (non ille faces nec fumea taedis
> Lumina), praecipitemque immani turbine adegit[1].

The spectators, we may well believe, had wit enough to appreciate the value and the permanence of that blaze of triumph in which Peithetaerus and his dupes dance off the stage.

IV.

For the following note, descriptive of the Frontispiece, I am indebted to the courtesy of Mr. Percy Gardner, Lincoln and Merton Professor of Classical Archaeology and Art, Oxford.

'The design here reproduced[2] is from a Greek wine-jug, adorned with black figures on a red ground, preserved in the British Museum. The group consists of three male figures, an *auletes* to the left playing his flutes, and two mummers moving to the sound of them. They seem to be clad in some tight-fitting garment, over which is tied the skin of a beast. On their heads are the crests of cocks, the red colour of which matches their beards; fastened to their arms are wings made of feathers, and a tuft of feathers projects from each knee. It is noticeable that the first of the mummers turns his back, the second his face to the spectator, so that

[1] Virg. Aen. 6. 585 foll.

[2] From Plate XIV (1881) of the Journal of Hellenic Studies, by kind permission of the Council of the Society of Hellenic Studies.

they must be regarded as turned one to the other, though the faces of both, drawn with the coarseness common in vases of this class, seem to be turned backward. In the back-ground are ivy-sprays twining; these have no meaning, they are very commonly thus introduced without connection with the scene.

The date of the vase, and its place of manufacture, first demand a few words. That it is of Athenian origin would be almost universally allowed, though it was probably made for export. Mr. Cecil Smith in his interesting paper on this vase, printed in the Journal of Hellenic Studies (II. 309), gives the date as between 500 and 450 B.C. But in the last few years the dates of most classes of vases have been carried further back; and it is likely that now archaeologists would agree that the present *oenochoe* dates from a time not later than the latter part of the sixth century. This point is of importance when we turn to consider what is the subject represented.

There can be no question that our mummers are executing a choric dance to the music of the flute. For the sake of those unused to the interpretation of Greek vases, it is necessary to observe that it does not follow because only two dancers are depicted that only so many took part in the movement of which the vase-painter was thinking; he would naturally put in as many as he had room for, and no more. And there can be no question also that the dancers are dressed to represent cocks, and are imitating the motions of cocks.

Is it possible to bring them into connection with the "Birds" of Aristophanes, and to suppose that they stand for the chorus in that play? It is quite evident that the date of our vase puts this out of the question; it is a century older than Aristophanes. Magnes, a comic poet, who lived a generation earlier than Aristophanes, also wrote a play called Ὄρνιθες, but even Magnes is not early enough to be contemporary with our vase. The picture must, in fact, belong to a time before the rise of Attic Comedy. It must represent, not the chorus of a comic play, but one of those mumming country dances, out of which the comic chorus sprang. Almost all

dancing among the Greeks was imitative; and it must frequently, like the dances of uncivilised peoples in modern times, have been imitative of animals. We may suppose that when Aristophanes took a chorus of wasps, frogs, or birds, he merely proceeded on lines quite familiar to his auditors.

Probably the figures of the vase indicate satisfactorily the kind of make-up usual alike in character-dances, and comic choruses, when animals were imitated. To produce realistic animals like those of a modern pantomime, would naturally be foreign to Greek ideas. The wings and the crest would be quite sufficient to indicate a cock; and frogs, wasps, and the like would be imitated by methods of similar simplicity. The masks of our mummers seem to be human, but of exaggerated ugliness, of an ugliness beyond the custom even of ordinary black-figured vases. But doubtless the masks gradually became more and more realistic—certainly the Trochilus and the Hoopoe wore enormous beaks (ll. 62, 99); and the nightingale (l. 672) had a mask ending in a sharp-pointed bill, which had to be removed before the player could use the flute.

Mummers dressed as birds appear again on an archaic vase published by Gerhard (Trinkschalen, pl. xxx); but there they are wrapped in cloaks, only the heads appear with crests and curious masks. An exquisite red-figured vase of the British Museum in the form of an astragalus gives us a delightful representation of a party of girls dancing a bird-dance; but in their case there are no masks, and the wings of birds are merely imitated with the fluttering ends of their garments held in the hand.

It appears then that while the question whether our vase-painter took his subject from the "Birds," must be answered in the negative, it is yet quite fair to take the painting as a trustworthy indication of the make-up of the chorus in that play.'

ΟΡΝΙΘΕΣ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΕΥΕΛΠΙΔΗΣ.
ΠΕΙΘΕΤΑΙΡΟΣ.
ΤΡΟΧΙΛΟΣ, *θεράπων Ἔποπος.*
ΕΠΟΨ.
ΧΟΡΟΣ ΟΡΝΙΘΩΝ.
ΦΟΙΝΙΚΟΠΤΕΡΟΣ.
ΚΗΡΥΚΕΣ.
ΙΕΡΕΥΣ.
ΠΟΙΗΤΗΣ.
ΧΡΗΣΜΟΛΟΓΟΣ.
ΜΕΤΩΝ *γεωμέτρης.*
ΕΠΙΣΚΟΠΟΣ.
ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.
ΑΓΓΕΛΟΙ.
ΙΡΙΣ.
ΠΑΤΡΑΛΟΙΑΣ.
ΚΙΝΗΣΙΑΣ *διθυραμβοποιός.*
ΣΥΚΟΦΑΝΤΗΣ.
ΠΡΟΜΗΘΕΥΣ.
ΠΟΣΕΙΔΩΝ.
ΤΡΙΒΑΛΛΟΣ.
ΗΡΑΚΛΗΣ.

ΟΡΝΙΘΕΣ.

ΕΥΕΛΠΙΔΗΣ. ΠΕΙΘΕΤΑΙΡΟΣ.

ΕΥ. Ὀρθὴν κελεύεις, ᾗ τὸ δένδρον φαίνεται;
ΠΕ. διαρραγείης· ἥδε δ' αὖ κρώζει πάλιν.
ΕΥ. τί, ὦ πονήρ', ἄνω κάτω πλανύττομεν;
ἀπολούμεθ' ἄλλως τὴν ὁδὸν προφορουμένω.
ΠΕ. τὸ δ' ἐμὲ κορώνῃ πειθόμενον τὸν ἄθλιον
ὁδοῦ περιελθεῖν στάδια πλεῖν ἢ χίλια.
ΕΥ. τὸ δ' ἐμὲ κολοιῷ πειθόμενον τὸν δύσμορον
ἀποσποδῆσαι τοὺς ὄνυχας τῶν δακτύλων.
ΠΕ. ἀλλ' οὐδ' ὅπου γῆς ἐσμὲν οἶδ' ἔγωγ' ἔτι.
ΕΥ. ἐντευθενὶ τὴν πατρίδ' ἂν ἐξεύροις σύ που;
ΠΕ. οὐδ' ἂν μὰ Δί' ἐντεῦθέν γ' ἂν Ἐξηκεστίδης.
ΕΥ. οἴμοι. ΠΕ. σὺ μέν, ὦ τάν, τὴν ὁδὸν ταύτην ἴθι.
ΕΥ. ἦ δεινὰ νὼ δέδρακεν οὐκ τῶν ὀρνέων,
ὁ πινακοπώλης Φιλοκράτης μελαγχολῶν,
ὃς τώδ' ἔφασκε νῷν φράσειν τὸν Τηρέα,
τὸν ἔποφ', ὃς ὄρνις ἐγένετ' ἐκ τῶν ὀρνέων·
κἀπέδοτο τὸν μὲν Θαρραλείδου τουτονὶ
κολοιὸν ὀβολοῦ, τηνδεδὶ τριωβόλου.
τὼ δ' οὐκ ἄρ' ἤστην οὐδὲν ἄλλο πλὴν δάκνειν.
καὶ νῦν τί κέχηνας; ἔσθ' ὅποι κατὰ τῶν πετρῶν
ἡμᾶς ἔτ' ἄξεις; οὐ γάρ ἐστ' ἐνταῦθά τις
ὁδός. ΠΕ. οὐδὲ μὰ Δί' ἐνταῦθά γ' ἀτραπὸς οὐδαμοῦ.
ΕΥ. τί δ'; ἡ κορώνη τῆς ὁδοῦ τι λέγει πέρι;
ΠΕ. οὐ ταὐτὰ κρώζει μὰ Δία νῦν τε καὶ τότε.

ΕΥ. τί δὴ λέγει περὶ τῆς ὁδοῦ;
ΠΕ. τί δ' ἄλλο γ' ἢ
βρύκουσ' ἀπέδεσθαί φησί μου τοὺς δακτύλους;
ΕΥ. οὐ δεινὸν οὖν δῆτ' ἐστὶν ἡμᾶς δεομένους
ἐς κόρακας ἐλθεῖν καὶ παρεσκευασμένους,
ἔπειτα μὴ 'ξευρεῖν δύνασθαι τὴν ὁδόν;
ἡμεῖς γάρ, ὦνδρες οἱ παρόντες ἐν λόγῳ,
νόσον νοσοῦμεν τὴν ἐναντίαν Σάκᾳ·
ὁ μὲν γὰρ οὐκ ὢν ἀστὸς ἐσβιάζεται,
ἡμεῖς δὲ φυλῇ καὶ γένει τιμώμενοι,
ἀστοὶ μετ' ἀστῶν, οὐ σοβοῦντος οὐδενὸς
ἀνεπτόμεθ' ἐκ τῆς πατρίδος ἀμφοῖν τοῖν ποδοῖν,
αὐτὴν μὲν οὐ μισοῦντ' ἐκείνην τὴν πόλιν
τὸ μὴ οὐ μεγάλην εἶναι φύσει κεὐδαίμονα
καὶ πᾶσι κοινὴν ἐναποτῖσαι χρήματα.
οἱ μὲν γὰρ οὖν τέττιγες ἕνα μῆν' ἢ δύο
ἐπὶ τῶν κραδῶν ᾄδουσ', Ἀθηναῖοι δ' ἀεὶ
ἐπὶ τῶν δικῶν ᾄδουσι πάντα τὸν βίον.
διὰ ταῦτα τόνδε τὸν βάδον βαδίζομεν,
κανοῦν δ' ἔχοντε καὶ χύτραν καὶ μυρρίνας
πλανώμεθα ζητοῦντε τόπον ἀπράγμονα,
ὅποι καθιδρυθέντε διαγενοίμεθ' ἄν.
ὁ δὲ στόλος νῷν ἐστι παρὰ τὸν Τηρέα
τὸν ἔποπα, παρ' ἐκείνου πυθέσθαι δεομένω,
εἴ που τοιαύτην εἶδε πόλιν ᾗ 'πέπτετο.
ΠΕ. οὗτος. ΕΥ. τί ἔστιν;
ΠΕ. ἡ κορώνη μοι πάλαι
ἄνω τι φράζει.
ΕΥ. χὠ κολοιὸς οὑτοσὶ
ἄνω κέχηνεν ὡσπερεὶ δεικνύς τί μοι·
κοὐκ ἔσθ' ὅπως οὐκ ἔστιν ἐνταῦθ' ὄρνεα.
εἰσόμεθα δ' αὐτίκ', ἢν ποιήσωμεν ψόφον.

ΠΕ. ἀλλ' οἶσθ' ὃ δρᾶσον; τῷ σκέλει θένε τὴν πέτραν.
ΕΥ. σὺ δὲ τῇ κεφαλῇ γ', ἵν' ᾖ διπλάσιος ὁ ψόφος.
ΠΕ. σὺ δ' οὖν λίθῳ κόψον λαβών.
ΕΥ. πάνυ γ', εἰ δοκεῖ.
παῖ παῖ.
ΠΕ. τί λέγεις, οὗτος; τὸν ἔποπα παῖ καλεῖς;
οὐκ ἀντὶ τοῦ παιδός σ' ἐχρῆν ἐποποῖ καλεῖν;
ΕΥ. ἐποποῖ. ποιήσεις τοί με κόπτειν αὖθις αὖ;
ἐποποῖ.

ΤΡΟΧΙΛΟΣ.

τίνες οὗτοι; τίς ὁ βοῶν τὸν δεσπότην;
ΕΥ. Ἄπολλον ἀποτρόπαιε, τοῦ χασμήματος.
ΤΡΟ. οἴμοι τάλας, ὀρνιθοθήρα τουτωί.
ΕΥ. οὕτως τι δεινὸν οὐδὲ κάλλιον λέγειν.
ΤΡΟ. ἀπολεῖσθον. ΕΥ. ἀλλ' οὐκ ἐσμὲν ἀνθρώπω.
ΤΡΟ. τί δαί;
ΕΥ. Ὑποδεδιὼς ἔγωγε, Λιβυκὸν ὄρνεον.
ΤΡΟ. οὐδὲν λέγεις. ΕΥ. καὶ μὴν ἐροῦ τὰ πρὸς ποδῶν.
ΤΡΟ. ὁδὶ δὲ δὴ τίς ἐστιν ὄρνις; οὐκ ἐρεῖς;
ΠΕ. Ἐπικεχοδὼς ἔγωγε Φασιανικός.
ΕΥ. ἀτὰρ σὺ τί θηρίον ποτ' εἶ πρὸς τῶν θεῶν;
ΤΡΟ. ὄρνις ἔγωγε δοῦλος.
ΕΥ. ἡττήθης τινὸς
ἀλεκτρυόνος;
ΤΡΟ. οὔκ, ἀλλ' ὅτε περ ὁ δεσπότης
ἔποψ ἐγένετο, τότε γενέσθαι μ' ηὔξατο
ὄρνιν, ἵν' ἀκόλουθον διάκονόν τ' ἔχῃ.
ΕΥ. δεῖται γὰρ ὄρνις καὶ διακόνου τινός;
ΤΡΟ. οὗτός γ', ἅτ', οἶμαι, πρότερον ἄνθρωπός ποτ' ὤν.
ὅτε μὲν ἐρᾷ φαγεῖν ἀφύας Φαληρικάς,
τρέχω 'π' ἀφύας ἐγὼ λαβὼν τὸ τρυβλίον.

ἔτνους δ' ἐπιθυμεῖ δεῖ τε τορύνης καὶ χύτρας,
τρέχω 'πὶ τορύνην.
ΕΥ. τροχίλος ὄρνις οὑτοσί.
οἶσθ' οὖν ὃ δρᾶσον, ὦ τροχίλε; τὸν δεσπότην
ἡμῖν κάλεσον.
ΤΡΟ. ἀλλ' ἀρτίως νὴ τὸν Δία
εὕδει καταφαγὼν μύρτα καὶ σέρφους τινάς.
ΕΥ. ὅμως ἐπέγειρον αὐτόν.
ΤΡΟ. οἶδα μὲν σαφῶς
ὅτι ἀχθέσεται, σφῷν δ' αὐτὸν εἵνεκ' ἐπεγερῶ.
ΠΕ. κακῶς σύ γ' ἀπόλοι', ὥς μ' ἀπέκτεινας δέει.
ΕΥ. οἴμοι κακοδαίμων, χὠ κολοιὸς μοἴχεται
ὑπὸ τοῦ δέους.
ΠΕ. ὦ δειλότατον σὺ θηρίον,
δείσας ἀφῆκας τὸν κολοιόν;
ΕΥ. εἰπέ μοι,
σὺ δὲ τὴν κορώνην οὐκ ἀφῆκας καταπεσών;
ΠΕ. μὰ Δί' οὐκ ἔγωγε. ΕΥ. ποῦ γάρ ἐστιν;
ΠΕ. ἀπέπτετο.
ΕΥ. οὐκ ἆρ' ἀφῆκας· ὦγάθ', ὡς ἀνδρεῖος εἶ.

ΕΠΟΨ.

ἄνοιγε τὴν ὕλην, ἵν' ἐξέλθω ποτέ.
ΕΥ. ὦ Ἡράκλεις, τουτὶ τί ποτ' ἐστὶ θηρίον;
τίς ἡ πτέρωσις; τίς ὁ τρόπος τῆς τριλοφίας;
ΕΠΟΨ. τίνες εἰσί μ' οἱ ζητοῦντες;
ΕΥ. οἱ δώδεκα θεοὶ
εἴξασιν ἐπιτρῖψαί σε.
ΕΠΟΨ. μῶν με σκώπτετον
ὁρῶντε τὴν πτέρωσιν; ἦ γάρ, ὦ ξένοι,
ἄνθρωπος. ΕΥ. οὐ σοῦ καταγελῶμεν.
ΕΠΟΨ. ἀλλὰ τοῦ;

ΠΕ. τὸ ῥάμφος ἡμῖν σου γέλοιον φαίνεται.
ΕΠΟΨ. τοιαῦτα μέντοι Σοφοκλέης λυμαίνεται
ἐν ταῖς τραγῳδίαισιν ἐμὲ τὸν Τηρέα.
ΕΥ. Τηρεὺς γὰρ εἶ σύ; πότερον ὄρνις ἢ ταῶς;
ΕΠΟΨ. ὄρνις ἔγωγε. ΕΥ. κᾆτά σοι ποῦ τὰ πτερά;
ΕΠΟΨ. ἐξερρύηκε. ΕΥ. πότερον ὑπὸ νόσου τινός;
ΕΠΟΨ. οὔκ, ἀλλὰ τὸν χειμῶνα πάντα τὤρνεα
πτερορρυεῖ τε καὖθις ἕτερα φύομεν.
ἀλλ' εἴπατόν μοι, σφὼ τίν' ἐστόν;
ΕΥ. νώ; βροτώ.
ΕΠΟΨ. ποδαπὼ τὸ γένος;
ΕΥ. ὅθεν αἱ τριήρεις αἱ καλαί.
ΕΠΟΨ. μῶν ἡλιαστά;
ΕΥ. μᾶλλὰ θατέρου τρόπου,
ἀπηλιαστά.
ΕΠΟΨ. σπείρεται γὰρ τοῦτ' ἐκεῖ
τὸ σπέρμ';
ΕΥ. ὀλίγον ζητῶν ἂν ἐξ ἀγροῦ λάβοις.
ΕΠΟΨ. πράγους δὲ δὴ τοῦ δεομένω δεῦρ' ἤλθετον;
ΕΥ. σοὶ ξυγγενέσθαι βουλομένω. ΕΠΟΨ. τίνος πέρι;
ΕΥ. ὅτι πρῶτα μὲν ἦσθ' ἄνθρωπος, ὥσπερ νώ, ποτέ,
κἀργύριον ὠφείλησας, ὥσπερ νώ, ποτέ,
κοὐκ ἀποδιδοὺς ἔχαιρες, ὥσπερ νώ, ποτέ·
εἶτ' αὖθις ὀρνίθων μεταλλάξας φύσιν,
καὶ γῆν ἐπεπέτου καὶ θάλατταν ἐν κύκλῳ,
καὶ πάνθ' ὅσαπερ ἄνθρωπος ὅσα τ' ὄρνις φρονεῖς·
ταῦτ' οὖν ἱκέται νὼ πρὸς σὲ δεῦρ' ἀφίγμεθα,
εἴ τινα πόλιν φράσειας ἡμῖν εὔερον,
ὥσπερ σισύραν ἐγκατακλινῆναι μαλθακήν.
ΕΠΟΨ. ἔπειτα μείζω τῶν Κραναῶν ζητεῖς πόλιν;
ΕΥ. μείζω μὲν οὐδέν, προσφορωτέραν δὲ νῷν.
ΕΠΟΨ. ἀριστοκρατεῖσθαι δῆλος εἶ ζητῶν.

ΕΥ. ἐγώ;
ἥκιστα· καὶ τὸν Σκελλίου βδελύττομαι.
ΕΠΟΨ. ποίαν τιν' οὖν ἥδιστ' ἂν οἰκοῖτ' ἂν πόλιν;
ΕΥ. ὅπου τὰ μέγιστα πράγματ' εἴη τοιαδί·
ἐπὶ τὴν θύραν μου πρῳ̈ τις ἐλθὼν τῶν φίλων
λέγοι ταδί· πρὸς τοῦ Διὸς τοὐλυμπίου,
ὅπως παρέσει μοι καὶ σὺ καὶ τὰ παιδία
λουσάμενα πρῳ̈· μέλλω γὰρ ἑστιᾶν γάμους·
καὶ μηδαμῶς ἄλλως ποιήσῃς· εἰ δὲ μή,
μή μοι τότε γ' ἔλθῃς, ὅταν ἐγὼ πράττω κακῶς.
ΕΠΟΨ. νὴ Δία ταλαιπώρων γε πραγμάτων ἐρᾷς.
τί δαὶ σύ; ΠΕ. τοιούτων ἐρῶ κἀγώ.
ΕΠΟΨ. ὦ δειλακρίων σὺ τῶν κακῶν οἵων ἐρᾷς.
ἀτὰρ ἔστι γ' ὁποίαν λέγετον εὐδαίμων πόλις
παρὰ τὴν ἐρυθρὰν θάλατταν.
ΕΥ. οἴμοι, μηδαμῶς
ἡμῖν γε παρὰ θάλατταν, ἵν' ἀνακύψεται
κλητῆρ' ἄγουσ' ἕωθεν ἡ Σαλαμινία.
Ἑλληνικὴν δὲ πόλιν ἔχεις ἡμῖν φράσαι;
ΕΠΟΨ. τί δ' οὐ τὸν Ἠλεῖον Λέπρεον οἰκίζετον
ἐλθόνθ';
ΕΥ. ὁτιὴ νὴ τοὺς θεούς, ὅσ' οὐκ ἰδὼν
βδελύττομαι τὸν Λέπρεον ἀπὸ Μελανθίου.
ΕΠΟΨ. ἀλλ' εἰσὶν ἕτεροι τῆς Λοκρίδος Ὀπούντιοι,
ἵνα χρὴ κατοικεῖν.
ΕΥ. ἀλλ' ἔγωγ' Ὀπούντιος
οὐκ ἂν γενοίμην ἐπὶ ταλάντῳ χρυσίου.
οὗτος δὲ δὴ τίς ἔσθ' ὁ μετ' ὀρνίθων βίος;
σὺ γὰρ οἶσθ' ἀκριβῶς.
ΕΠΟΨ. οὐκ ἄχαρις ἐς τὴν τριβήν·
οὗ πρῶτα μὲν δεῖ ζῆν ἄνευ βαλλαντίου.
ΕΥ. πολλήν γ' ἀφεῖλες τοῦ βίου κιβδηλίαν.

ΕΠΟΨ. νεμόμεσθα δ' ἐν κήποις τὰ λευκὰ σήσαμα
καὶ μύρτα καὶ μήκωνα καὶ σισύμβρια.
ΕΥ. ὑμεῖς μὲν ἆρα ζῆτε νυμφίων βίον.
ΠΕ. φεῦ φεῦ·
ἦ μέγ' ἐνορῶ βούλευμ' ἐν ὀρνίθων γένει,
καὶ δύναμιν ἣ γένοιτ' ἄν, εἰ πίθοισθέ μοι.
ΕΠΟΨ. τί σοι πιθώμεσθ';
ΠΕ. ὅ τι πίθησθε; πρῶτα μὲν
μὴ περιπέτεσθε πανταχῇ κεχηνότες·
ὡς τοῦτ' ἄτιμον τοὔργον ἐστίν. αὐτίκα
ἐκεῖ παρ' ἡμῖν τοὺς πετομένους ἢν ἔρῃ,
τίς ὄρνις οὗτος; ὁ Τελέας ἐρεῖ ταδί·
ἄνθρωπος ὄρνις ἀστάθμητος πετόμενος,
ἀτέκμαρτος, οὐδὲν οὐδέποτ' ἐν ταὐτῷ μένων.
ΕΠΟΨ. νὴ τὸν Διόνυσον, εὖ γε μωμᾷ ταυταγί.
τί ἂν οὖν ποιοῖμεν; ΠΕ. οἰκίσατε μίαν πόλιν.
ΕΠΟΨ. ποίαν δ' ἂν οἰκίσαιμεν ὄρνιθες πόλιν;
ΠΕ. ἄληθες; ὦ σκαιότατον εἰρηκὼς ἔπος,
βλέψον κάτω. ΕΠΟΨ. καὶ δὴ βλέπω.
ΠΕ. βλέπε νῦν ἄνω.
ΕΠΟΨ. βλέπω. ΠΕ. περίαγε τὸν τράχηλον.
ΕΠΟΨ. νὴ Δία
ἀπολαύσομαί τι δ', εἰ διαστραφήσομαι.
ΠΕ. εἶδές τι;
ΕΠΟΨ. τὰς νεφέλας γε καὶ τὸν οὐρανόν.
ΠΕ. οὐχ οὗτος οὖν δήπου 'στὶν ὀρνίθων πόλος;
ΕΠΟΨ. πόλος; τίνα τρόπον;
ΠΕ. ὥσπερ εἴποι τις τόπος.
ὅτιὴ δὲ πολεῖται τοῦτο καὶ διέρχεται
ἅπαντα διὰ τούτου, καλεῖται νῦν πόλος·
ἢν δ' οἰκίσητε τοῦτο καὶ φράξηθ' ἅπαξ,
ἐκ τοῦ πόλου τούτου κεκλήσεται πόλις.

ὥστ' ἄρξετ' ἀνθρώπων μὲν ὥσπερ παρνόπων,
τοὺς δ' αὖ θεοὺς ἀπολεῖτε λιμῷ Μηλίῳ.
ΕΠΟΨ. πῶς;
ΠΕ. ἐν μέσῳ δήπουθεν ἀήρ ἐστι γῆς.
εἶθ' ὥσπερ ἡμεῖς, ἢν ἰέναι βουλώμεθα
Πυθώδε, Βοιωτοὺς δίοδον αἰτούμεθα,
οὕτως, ὅταν θύωσιν ἄνθρωποι θεοῖς,
ἢν μὴ φόρον φέρωσιν ὑμῖν οἱ θεοί,
[διὰ τῆς πόλεως τῆς ἀλλοτρίας καὶ τοῦ χάους]
τῶν μηρίων τὴν κνῖσαν οὐ διαφρήσετε.
ΕΠΟΨ. ἰοὺ ἰού·
μὰ γῆν, μὰ παγίδας, μὰ νεφέλας, μὰ δίκτυα,
μὴ 'γὼ νόημα κομψότερον ἤκουσά πω·
ὥστ' ἂν κατοικίζοιμι μετὰ σοῦ τὴν πόλιν,
εἰ ξυνδοκοίη τοῖσιν ἄλλοις ὀρνέοις.
ΠΕ. τίς ἂν οὖν τὸ πρᾶγμ' αὐτοῖς διηγήσαιτο;
ΕΠΟΨ. σύ.
ἐγὼ γὰρ αὐτοὺς βαρβάρους ὄντας πρὸ τοῦ
ἐδίδαξα τὴν φωνήν, ξυνὼν πολὺν χρόνον.
ΠΕ. πῶς δῆτ' ἂν αὐτοὺς ξυγκαλέσειας;
ΕΠΟΨ. ῥᾳδίως.
δευρὶ γὰρ ἐμβὰς αὐτίκα μάλ' ἐς τὴν λόχμην,
ἔπειτ' ἀνεγείρας τὴν ἐμὴν ἀηδόνα,
καλοῦμεν αὐτούς· οἱ δὲ νῷν τοῦ φθέγματος
ἐάνπερ ἐπακούσωσι, θεύσονται δρόμῳ.
ΠΕ. ὦ φίλτατ' ὀρνίθων σύ, μή νυν ἕσταθι·
ἀλλ' ἀντιβολῶ σ', ἄγ' ὡς τάχιστ' ἐς τὴν λόχμην
ἔσβαινε κἀνέγειρε τὴν ἀηδόνα.
ΕΠΟΨ. ἄγε σύννομέ μοι, παῦσαι μὲν ὕπνου,
λῦσον δὲ νόμους ἱερῶν ὕμνων,
οὓς διὰ θείου στόματος θρηνεῖς
τὸν ἐμὸν καὶ σὸν πολύδακρυν Ἴτυν·

ἐλελιζομένης δ' ἱεροῖς μέλεσιν
γέννος ξουθῆς
καθαρὰ χωρεῖ διὰ φυλλοκόμου
μίλακος ἠχὼ πρὸς Διὸς ἕδρας,
ἵν' ὁ χρυσοκόμας Φοῖβος ἀκούων,
τοῖς σοῖς ἐλέγοις ἀντιψάλλων
ἐλεφαντόδετον φόρμιγγα, θεῶν
ἵστησι χορούς·
διὰ δ' ἀθανάτων στομάτων χωρεῖ
ξύμφωνος ὁμοῦ
θεία μακάρων ὀλολυγή.
(αὐλεῖ.)

ΕΥ. ὦ Ζεῦ βασιλεῦ, τοῦ φθέγματος τοὐρνιθίου·
οἷον κατεμελίτωσε τὴν λόχμην ὅλην.
ΠΕ. οὗτος. ΕΥ. τί ἔστιν; ΠΕ. οὐ σιωπήσει;
ΕΥ. τί δαί;
ΠΕ. οὔποψ μελῳδεῖν αὖ παρασκευάζεται.
ΕΠΟΨ. ἐποποποποποποποποποποῖ,
ἰὼ ἰώ, ἰτὼ ἰτὼ ἰτὼ ἰτὼ
ἴτω τις ὧδε τῶν ἐμῶν ὁμοπτέρων·
ὅσοι τ' εὐσπάρους ἀγροίκων γύας
νέμεσθε, φῦλα μυρία κριθοτράγων
σπερμολόγων τε γένη
ταχὺ πετόμενα, μαλθακὴν ἱέντα γῆρυν·
ὅσα τ' ἐν ἄλοκι θαμὰ
βῶλον ἀμφιτιττυβίζεθ' ὧδε λεπτὸν
ἁδομένα φωνᾷ·
τιὸ τιὸ τιὸ τιὸ τιὸ τιὸ τιὸ τιό·
ὅσα θ' ὑμῶν κατὰ κήπους ἐπὶ κισσοῦ
κλάδεσι νομὸν ἔχει,
τά τε κατ' ὄρεα, τά τε κοτινοτράγα, τά τε κομαροφάγα,

ἀνύσατε πετόμενα πρὸς ἐμὰν ἀοιδάν·
τριοτὸ τριοτὸ τοτοβρίξ·
οἵ θ' ἑλείας παρ' αὐλῶνας ὀξυστόμους
ἐμπίδας κάπτεθ', ὅσα τ' εὐδρόσους γῆς τόπους
ἔχετε λειμῶνά τ' ἐρόεντα Μαραθῶνος,
ὄρνις πτέρων ποικίλος τ'
ἀτταγᾶς ἀτταγᾶς.
ὧν τ' ἐπὶ πόντιον οἶδμα θαλάσσης
φῦλα μετ' ἀλκυόνεσσι ποτῆται,
δεῦρ' ἴτε πευσόμενοι τὰ νεώτερα,
πάντα γὰρ ἐνθάδε φῦλ' ἀθροΐζομεν
οἰωνῶν ταναοδείρων.
ἥκει γάρ τις δριμὺς πρέσβυς,
καινὸς γνώμην,
καινῶν ἔργων τ' ἐγχειρητής.
ἀλλ' ἴτ' ἐς λόγους ἅπαντα,
δεῦρο δεῦρο δεῦρο δεῦρο.
τοροτοροτοροτοροτίξ.
κικκαβαῦ κικκαβαῦ.
τοροτοροτοροτορολιλιλίξ.

ΠΕ. ὁρᾷς τιν' ὄρνιν;

ΕΥ. μὰ τὸν Ἀπόλλω 'γὼ μὲν οὔ·
καίτοι κέχηνά γ' εἰς τὸν οὐρανὸν βλέπων.

ΠΕ. ἄλλως ἄρ' οὔποψ, ὡς ἔοικ', ἐς τὴν λόχμην
ἐμβὰς ἐπῷζε, χαραδριὸν μιμούμενος.

ΟΡΝΙΣ.

τοροτὶξ τοροτίξ.

ΠΕ. ὠγάθ', ἀλλ' οὖν οὑτοσὶ καὶ δή τις ὄρνις ἔρχεται.

ΕΥ. νὴ Δί' ὄρνις δῆτα. τίς ποτ' ἐστίν; οὐ δήπου ταὧς;

ΠΕ. οὗτος αὐτὸς νῷν φράσει· τίς ἐστιν ὄρνις οὑτοσί;

ΕΠΟΨ. οὗτος οὐ τῶν ἠθάδων τῶνδ' ὧν ὁρᾶθ' ὑμεῖς ἀεί,
ἀλλὰ λιμναῖος.
ΠΕ. βαβαί, καλός γε καὶ φοινικιοῦς.
ΕΠΟΨ. εἰκότως γε· καὶ γὰρ ὄνομ' αὐτῷ 'στι φοινικόπτερος.
ΕΥ. οὗτος, ὦ σέ τοι. ΠΕ. τί βωστρεῖς;
ΕΥ. ἕτερος ὄρνις οὑτοσί.
ΠΕ. νὴ Δί' ἕτερος δῆτα χοὖτος ἔξεδρον χώραν ἔχων.
τίς ποτ' ἔσθ';
ΕΠΟΨ. ὁ μουσόμαντις ἄτοπος ὄρνις ἁβροβάτης·
ὄνομα τούτῳ Μῆδός ἐστι.
ΕΥ. Μῆδος; ὦναξ Ἡράκλεις·
εἶτα πῶς ἄνευ καμήλου Μῆδος ὢν εἰσέπτετο;
ΠΕ. ἕτερος αὖ λόφον κατειληφώς τις ὄρνις οὑτοσί.
ΕΥ. τί τὸ τέρας τουτί ποτ' ἐστίν; οὐ σὺ μόνος ἄρ' ἦσθ' ἔποψ,
ἀλλὰ χοὖτος ἕτερος;
ΕΠΟΨ. ἀλλ' οὗτος μέν ἐστι Φιλοκλέους
ἐξ ἔποπος, ἐγὼ δὲ τούτου πάππος, ὥσπερ εἰ λέγοις
Ἱππόνικος Καλλίου κἀξ Ἱππονίκου Καλλίας.
ΕΥ. Καλλίας ἄρ' οὗτος οὔρνις ἐστίν· ὡς πτερορρυεῖ.
ΕΠΟΨ. ἅτε γὰρ ὢν γενναῖος ὑπὸ τῶν συκοφαντῶν τίλλεται,
αἵ τε θήλειαι προσεκτίλλουσιν αὐτοῦ τὰ πτερά.
ΕΥ. ὦ Πόσειδον, ἕτερος αὖ τις βαπτὸς ὄρνις οὑτοσί.
τίς ὀνομάζεταί ποθ' οὗτος;
ΕΠΟΨ. οὑτοσὶ κατωφαγᾶς.
ΕΥ. ἔστι γὰρ κατωφαγᾶς τις ἄλλος ἢ Κλεώνυμος;
ΠΕ. πῶς ἂν οὖν Κλεώνυμός γ' ὢν οὐκ ἀπέβαλε τὸν λόφον;
ΕΥ. ἀλλὰ μέντοι τίς ποθ' ἡ λόφωσις ἡ τῶν ὀρνέων;
ἢ 'πὶ τὸν δίαυλον ἦλθον;
ΕΠΟΨ. ὥσπερ οἱ Κᾶρες μὲν οὖν
ἐπὶ λόφων οἰκοῦσιν, ὦγαθ', ἀσφαλείας οὕνεκα.

ΠΕ. ὦ Πόσειδον, οὐχ ὁρᾷς ὅσον συνείλεκται κακὸν
ὀρνέων;
ΕΥ. ὦναξ Ἄπολλον, τοῦ νέφους. ἰοὺ ἰού·
οὐδ' ἰδεῖν ἔτ' ἔσθ' ὑπ' αὐτῶν πετομένων τὴν εἴσοδον.
ΕΠΟΨ. οὑτοσὶ πέρδιξ, ἐκεινοσὶ δὲ νὴ Δί' ἀτταγᾶς,
οὑτοσὶ δὲ πηνέλοψ, ἐκεινηὶ δέ γ' ἀλκυών.
ΠΕ. τίς γάρ ἐσθ' οὔπισθεν αὐτῆς;
ΕΠΟΨ. ὅστις ἐστί; κειρύλος.
ΠΕ. κειρύλος γάρ ἐστιν ὄρνις;
ΕΥ. οὐ γάρ ἐστι Σποργίλος;
ΕΠΟΨ. χαὐτηί γε γλαῦξ.
ΕΥ. τί φῄς; τίς γλαῦκ' Ἀθήναζ' ἤγαγε;
ΕΠΟΨ. κίττα, τρυγών, κορυδός, ἐλεᾶς, ὑποθυμίς, περιστερά,
νέρτος, ἱέραξ, φάττα, κόκκυξ, ἐρυθρόπους, κεβλή-
πυρις,
πορφυρίς, κερχνῄς, κολυμβίς, ἀμπελίς, φήνη, δρύοψ.
ΕΥ. ἰοὺ ἰοὺ τῶν ὀρνέων,
ἰοὺ ἰοὺ τῶν κοψίχων·
οἷα πιππίζουσι καὶ τρέχουσι διακεκραγότες.
ἆρ' ἀπειλοῦσίν γε νῷν; οἴμοι, κεχήνασίν γέ τοι
καὶ βλέπουσιν εἰς σὲ κἀμέ.
ΠΕ. τοῦτο μὲν κἀμοὶ δοκεῖ.
ΧΟ. ποποποποποποποποῦ μ' ἄρ' ὃς ἐκάλεσε; τίνα τόπον
ἄρα νέμεται;
ΕΠΟΨ. οὑτοσὶ πάλαι πάρειμι κοὐκ ἀποστατῶ φίλων.
ΧΟ. τιτιτιτιτιτιτιτιτίνα λόγον ἄρα ποτὲ πρὸς ἐμὲ φίλον
ἔχων;
ΕΠΟΨ. κοινόν, ἀσφαλῆ, δίκαιον, ἡδύν, ὠφελήσιμον.
ἄνδρε γὰρ λεπτὼ λογιστὰ δεῦρ' ἀφῖχθον ὡς ἐμέ.
ΧΟ. ποῦ; πᾶ; πῶς φῄς;
ΕΠΟΨ. φήμ' ἀπ' ἀνθρώπων ἀφῖχθαι δεῦρο πρεσβύτα δύο·
ἥκετον δ' ἔχοντε πρέμνον πράγματος πελωρίου.

ΧΟ. ὦ μέγιστον ἐξαμαρτὼν ἐξ ὅτου ’τράφην ἐγώ,
πῶς λέγεις; ΕΠΟΨ. μήπω φοβηθῇς τὸν λόγον.
ΧΟ. τί μ’ εἰργάσω;
ΕΠΟΨ. ἄνδρ’ ἐδεξάμην ἐραστὰ τῆσδε τῆς ξυνουσίας.
ΧΟ. καὶ δέδρακας τοῦτο τοὔργον;
ΕΠΟΨ. καὶ δεδρακώς γ’ ἥδομαι.
ΧΟ. κἄστὸν ἤδη που παρ’ ἡμῖν;
ΕΠΟΨ. εἰ παρ’ ὑμῖν εἴμ’ ἐγώ.
ΧΟ. ἔα ἔα,
προδεδόμεθ’ ἀνόσιά τ’ ἐπάθομεν·
ὃς γὰρ φίλος ἦν, ὁμότροφά θ’ ἡμῖν
ἐνέμετο πεδία παρ’ ἡμῖν
παρέβη μὲν θεσμοὺς ἀρχαίους,
παρέβη δ’ ὅρκους ὀρνίθων·
ἐς δὲ δόλον ἐκάλεσε, παρέβαλέ τ’ ἐμὲ παρὰ
γένος ἀνόσιον, ὅπερ ἐξότ’ ἐγένετ’ ἐπ’ ἐμοὶ
πολέμιον ἐτράφη.
ἀλλὰ πρὸς τοῦτον μὲν ἡμῖν ἐστιν ὕστερος λόγος·
τὼ δὲ πρεσβύτα δοκεῖ μοι τώδε δοῦναι τὴν δίκην
διαφορηθῆναί θ’ ὑφ’ ἡμῶν.
ΠΕ. ὡς ἀπωλόμεσθ’ ἄρα.
ΕΥ. αἴτιος μέντοι σὺ νῷν εἶ τῶν κακῶν τούτων μόνος.
ἐπὶ τί γάρ μ’ ἐκεῖθεν ἦγες;
ΠΕ. ἵν’ ἀκολουθοίης ἐμοί.
ΕΥ. ἵνα μὲν οὖν κλάοιμι μεγάλα.
ΠΕ. τοῦτο μὲν ληρεῖς ἔχων
κάρτα· πῶς κλαύσει γάρ, ἢν ἅπαξ γε τὠφθαλμὼ
’κκοπῇς;
ΧΟ. ἰὼ ἰώ,
ἔπαγ’, ἔπιθ’, ἐπίφερε πολέμιον
ὁρμὰν φονίαν, πτέρυγά τε παντᾶ
περίβαλε περί τε κύκλωσαι·

ὡς δεῖ τώδ' οἰμώζειν ἄμφω
καὶ δοῦναι ῥύγχει φορβάν.
οὔτε γὰρ ὄρος σκιερὸν οὔτε νέφος αἰθέριον
οὔτε πολιὸν πέλαγος ἔστιν ὅ τι δέξεται
τώδ' ἀποφυγόντε με.
ἀλλὰ μὴ μέλλωμεν ἤδη τώδε τίλλειν καὶ δάκνειν.
ποῦ 'σθ' ὁ ταξίαρχος; ἐπαγέτω τὸ δεξιὸν κέρας.

ΕΥ. τοῦτ' ἐκεῖνο· ποῖ φύγω δύστηνος;

ΠΕ. οὗτος, οὐ μενεῖς;

ΕΥ. ἵν' ὑπὸ τούτων διαφορηθῶ;

ΠΕ. πῶς γὰρ ἂν τούτους δοκεῖς
ἐκφυγεῖν; ΕΥ. οὐκ οἶδ' ὅπως ἄν.

ΠΕ. ἀλλ' ἐγώ τοί σοι λέγω
ὅτι μένοντε δεῖ μάχεσθαι λαμβάνειν τε τῶν χυτρῶν.

ΕΥ. τί δὲ χύτρα νώ γ' ὠφελήσει;

ΠΕ. γλαῦξ μὲν οὐ πρόσεισι νῷν.

ΕΥ. τοῖς δὲ γαμψώνυξι τοισδί;

ΠΕ. τὸν ὀβελίσκον ἁρπάσας
εἶτα κατάπηξον πρὸ σαυτοῦ.

ΕΥ. τοῖσι δ' ὀφθαλμοῖσι τί;

ΠΕ. ὀξύβαφον ἐντευθενὶ προσδοῦ λαβὼν ἢ τρύβλιον.

ΕΥ. ὦ σοφώτατ', εὖ γ' ἀνεῦρες αὐτὸ καὶ στρατηγικῶς·
ὑπερακοντίζεις σύ γ' ἤδη Νικίαν ταῖς μηχαναῖς.

ΧΟ. ἐλελελεῦ, χώρει, κάθες τὸ ῥύγχος· οὐ μέλλειν ἐχρῆν.
ἕλκε, τίλλε, παῖε, δεῖρε, κόπτε πρώτην τὴν χύτραν.

ΕΠΟΨ. εἰπέ μοι τί μέλλετ', ὦ πάντων κάκιστα θηρίων,
ἀπολέσαι, παθόντες οὐδέν, ἄνδρε καὶ διασπάσαι
τῆς ἐμῆς γυναικὸς ὄντε ξυγγενῆ καὶ φυλέτα;

ΧΟ. φεισόμεσθα γάρ τι τῶνδε μᾶλλον ἡμεῖς ἢ λύκων;

ἢ τίνας τισαίμεθ' ἄλλους τῶνδ' ἂν ἐχθίους ἔτι;
ΕΠΟΨ. εἰ δὲ τὴν φύσιν μὲν ἐχθροί, τὸν δὲ νοῦν εἰσιν φίλοι,
καὶ διδάξοντές τι δεῦρ' ἥκουσιν ὑμᾶς χρήσιμον.
ΧΟ. πῶς δ' ἂν οἵδ' ἡμᾶς τι χρήσιμον διδάξειάν ποτε,
ἢ φράσειαν, ὄντες ἐχθροὶ τοῖσι πάπποις τοῖς ἐμοῖς;
ΕΠΟΨ. ἀλλ' ἀπ' ἐχθρῶν δῆτα πολλὰ μανθάνουσιν οἱ σοφοί.
ἡ γὰρ εὐλάβεια σώζει πάντα. παρὰ μὲν οὖν φίλου
οὐ μάθοις ἂν τοῦθ', ὁ δ' ἐχθρὸς εὐθὺς ἐξηνάγκασεν.
αὐτίχ' αἱ πόλεις παρ' ἀνδρῶν γ' ἔμαθον ἐχθρῶν κοὐ φίλων
ἐκπονεῖν θ' ὑψηλὰ τείχη ναῦς τε κεκτῆσθαι μακράς.
τὸ δὲ μάθημα τοῦτο σώζει παῖδας, οἶκον, χρήματα.
ΧΟ. ἔστι μὲν λόγων ἀκοῦσαι πρῶτον, ὡς ἡμῖν δοκεῖ,
χρήσιμον· μάθοις γὰρ ἄν τι κἀπὸ τῶν ἐχθρῶν σοφόν.
ΠΕ. οἵδε τῆς ὀργῆς χαλᾶν εἴξασιν. ἄναγ' ἐπὶ σκέλος.
ΕΠΟΨ. καὶ δίκαιόν γ' ἐστὶ κἀμοὶ δεῖ νέμειν ὑμᾶς χάριν.
ΧΟ. ἀλλὰ μὴν οὐδ' ἄλλο σοί πω πρᾶγμ' ἐνηντιώμεθα.
ΠΕ. μᾶλλον εἰρήνην ἄγουσιν ἢ πρίν· ὥστε τὴν χύτραν
τώ τε τρυβλίω καθίει·
καὶ τὸ δόρυ χρή, τὸν ὀβελίσκον,
περιπατεῖν ἔχοντας ἡμᾶς
τῶν ὅπλων ἐντός, παρ' αὐτὴν
τὴν χύτραν ἄκραν ὁρῶντας
ἐγγύς· ὡς οὐ φευκτέον νῷν.
ΕΥ. ἐτεόν, ἢν δ' ἄρ' ἀποθάνωμεν,
κατορυχησόμεσθα ποῦ γῆς;
ΠΕ. ὁ Κεραμεικὸς δέξεται νώ.
δημόσια γὰρ ἵνα ταφῶμεν,
φήσομεν πρὸς τοὺς στρατηγοὺς
μαχομένω τοῖς πολεμίοισιν
ἀποθανεῖν ἐν Ὀρνεαῖς.

ΧΟ. ἄναγ' ἐς τάξιν πάλιν ἐς ταὐτόν,
καὶ τὸν θυμὸν κατάθου κύψας
παρὰ τὴν ὀργὴν ὥσπερ ὁπλίτης·
κἀναπυθώμεθα τούσδε, τίνες ποτέ,
καὶ πόθεν ἔμολον,
ἐπὶ τίνα τ' ἐπίνοιαν.
ἰὼ ἔποψ, σέ τοι καλῶ.
ΕΠΟΨ. καλεῖς δὲ τοῦ κλύειν θέλων;
ΧΟ. τίνες ποθ' οἵδε καὶ πόθεν;
ΕΠΟΨ. ξένω σοφῆς ἀφ' Ἑλλάδος.
ΧΟ. τύχη δὲ ποία κομί-
ζει ποτ' αὐτὼ πρὸς ὄρ-
νιθας ἐλθεῖν;
ΕΠΟΨ. ἔρως
βίου διαίτης τέ σου
καὶ ξυνοικεῖν τέ σοι
καὶ ξυνεῖναι τὸ πᾶν.
ΧΟ. τί φῄς;
λέγουσι δὴ τίνας λόγους;
ΕΠΟΨ. ἄπιστα καὶ πέρα κλύειν.
ΧΟ. ὁρᾷ τι κέρδος ἐνθάδ' ἄξιον μονῆς,
ὅτῳ πέποιθέ μοι ξυνὼν
κρατεῖν ἂν ἢ τὸν ἐχθρὸν ἢ
φίλοισιν ὠφελεῖν ἔχειν;
ΕΠΟΨ. λέγει μέγαν τιν' ὄλβον οὔ-
τε λεκτὸν οὔτε πιστόν, ὡς
σὰ ταῦτα πάντα καὶ
τὸ τῇδε καὶ τὸ κεῖσε καὶ
τὸ δεῦρο προσβιβᾷ λέγων.
ΧΟ. πότερα μαινόμενος;
ΕΠΟΨ. ἄφατον ὡς φρόνιμος.
ΧΟ. ἔνι σοφόν τι φρενί;

ΕΠΟΨ. πυκνότατον κίναδος,
σόφισμα, κύρμα, τρῖμμα, παιπάλημ᾽ ὅλον.
ΧΟ. λέγειν λέγειν κέλευέ μοι.
κλύων γὰρ ὧν σύ μοι λέγεις
λόγων ἀνεπτέρωμαι.
ΕΠΟΨ. ἄγε δὴ σὺ καὶ σὺ τὴν πανοπλίαν μὲν πάλιν
ταύτην λαβόντε κρεμάσατον τύχἀγαθῇ
εἰς τὸν ἰπνὸν εἴσω, πλησίον τοὐπιστάτου·
σὺ δὲ τούσδ᾽ ἐφ᾽ οἷσπερ τοῖς λόγοις συνέλεξ᾽ ἐγώ,
φράσον, δίδαξον.
ΠΕ. μὰ τὸν Ἀπόλλω ᾽γὼ μὲν οὔ,
ἢν μὴ διάθωνταί γ᾽ οἵδε διαθήκην ἐμοὶ
ἥνπερ ὁ πίθηκος τῇ γυναικὶ διέθετο,
ὁ μαχαιροποιός, μὴ δάκνειν τούτους ἐμέ.
ΧΟ. διατίθεμαι ᾽γώ. ΠΕ. κατόμοσόν νυν ταῦτά μοι.
ΧΟ. ὄμνυμ᾽ ἐπὶ τούτοις, πᾶσι νικᾶν τοῖς κριταῖς
καὶ τοῖς θεαταῖς πᾶσιν. ΠΕ. ἔσται ταυταγί.
ΧΟ. εἰ δὲ παραβαίην, ἑνὶ κριτῇ νικᾶν μόνον.
ΕΠΟΨ. ἀκούετε λεῴ· τοὺς ὁπλίτας νυνμενὶ
ἀνελομένους θὤπλ᾽ ἀπιέναι πάλιν οἴκαδε,
σκοπεῖν δ᾽ ὅ τι ἂν προγράφωμεν ἐν τοῖς πινακίοις.

ΧΟΡΟΣ. ΠΕΙΘΕΤΑΙΡΟΣ. ΕΥΕΛΠΙΔΗΣ. ΕΠΟΨ.

ΧΟ. δολερὸν μὲν ἀεὶ κατὰ πάντα δὴ τρόπον
πέφυκεν ἄνθρωπος· σὺ δ᾽ ὅμως λέγε μοι,
τάχα γὰρ τύχοις ἂν
χρηστὸν ἐξειπὼν ὅ τι μοι παρορᾶτ᾽, ἢ
δύναμίν τινα μείζω
παραλειπομένην ὑπ᾽ ἐμῆς φρενὸς ἀξυνέτου·
σὺ δὲ τοῦθ᾽ οὑρᾷς λέγ᾽ εἰς κοινόν.
ὃ γὰρ ἂν σὺ τύχῃς μοι
ἀγαθὸν πορίσας, τοῦτο κοινὸν ἔσται.

ἀλλ’ ἐφ’ ὅτῳπερ πράγματι τὴν σὴν ἥκεις γνώμην ἀναπείσας,
λέγε θαρρήσας· ὡς τὰς σπονδὰς οὐ μὴ πρότερον παραβῶμεν.
ΠΕ. καὶ μὴν ὀργῶ νὴ τὸν Δία καὶ προπεφύραται λόγος εἷς μοι,
ὃν διαμάττειν οὐ κωλύει· φέρε, παῖ, στέφανον· καταχεῖσθαι
κατὰ χειρὸς ὕδωρ φερέτω ταχύ τις.
ΕΥ. δειπνήσειν μέλλομεν, ἢ τί;
ΠΕ. μὰ Δί’, ἀλλὰ λέγειν ζητῶ τρίπαλαι μέγα καὶ λαρινὸν ἔπος τι,
ὅ τι τὴν τούτων θραύσει ψυχήν· οὕτως ὑμῶν ὑπεραλγῶ,
οἵτινες ὄντες πρότερον βασιλῆς—
ΧΟ. ἡμεῖς βασιλῆς; τίνος;
ΠΕ. ὑμεῖς
πάντων ὁπόσ’ ἔστιν, ἐμοῦ πρῶτον, τουδί, καὶ τοῦ Διὸς αὐτοῦ,
ἀρχαιότεροι πρότεροί τε Κρόνου καὶ Τιτάνων ἐγένεσθε
καὶ γῆς. ΧΟ. καὶ γῆς; ΠΕ. νὴ τὸν Ἀπόλλω.
ΧΟ. τουτὶ μὰ Δί’ οὐκ ἐπεπύσμην.
ΠΕ. ἀμαθὴς γὰρ ἔφυς κοὐ πολυπράγμων, οὐδ’ Αἴσωπον πεπάτηκας,
ὃς ἔφασκε λέγων κορυδὸν πάντων πρώτην ὄρνιθα γενέσθαι,
προτέραν τῆς γῆς, κἄπειτα νόσῳ τὸν πατέρ’ αὐτῆς ἀποθνήσκειν·
γῆν δ’ οὐκ εἶναι, τὸν δὲ προκεῖσθαι πεμπταῖον· τὴν δ’ ἀποροῦσαν
ὑπ’ ἀμηχανίας τὸν πατέρ’ αὐτῆς ἐν τῇ κεφαλῇ κατορύξαι.

ΕΥ. ὁ πατὴρ ἄρα τῆς κορυδοῦ νυνὶ κεῖται τεθνεὼς Κεφαλῆσιν.

ΠΕ. οὔκουν δῆτ' εἰ πρότεροι μὲν γῆς, πρότεροι δὲ θεῶν ἐγένοντο,
ὡς πρεσβυτάτων αὐτῶν ὄντων ὀρθῶς ἔσθ' ἡ βασιλεία;

ΕΥ. νὴ τὸν Ἀπόλλω· πάνυ τοίνυν χρὴ ῥύγχος βόσκειν σε τὸ λοιπόν·
οὐκ ἀποδώσει ταχέως ὁ Ζεὺς τὸ σκῆπτρον τῷ δρυκολάπτῃ.

ΠΕ. ὡς οὐχὶ θεοὶ τοίνυν ἦρχον τῶν ἀνθρώπων τὸ παλαιόν,
ἀλλ' ὄρνιθες, κἀβασίλευον, πόλλ' ἐστὶ τεκμήρια τούτων.
αὐτίκα δ' ὑμῖν πρῶτ' ἐπιδείξω τὸν ἀλεκτρυόν', ὡς ἐτυράννει
ἦρχέ τε Περσῶν πρότερος πάντων Δαρείων καὶ Μεγαβάζων,
ὥστε καλεῖται Περσικὸς ὄρνις ἀπὸ τῆς ἀρχῆς ἔτ' ἐκείνης.

ΕΥ. διὰ ταῦτ' ἄρ' ἔχων καὶ νῦν ὥσπερ βασιλεὺς ὁ μέγας διαβάσκει
ἐπὶ τῆς κεφαλῆς τὴν κυρβασίαν τῶν ὀρνίθων μόνος ὀρθήν.

ΠΕ. οὕτω δ' ἴσχυέ τε καὶ μέγας ἦν τότε καὶ πολύς, ὥστ' ἔτι καὶ νῦν
ὑπὸ τῆς ῥώμης τῆς τότ' ἐκείνης, ὁπόταν νόμον ὄρθριον ᾄσῃ,
ἀναπηδῶσιν πάντες ἐπ' ἔργον, χαλκῆς, κεραμῆς, σκυλοδέψαι,
σκυτῆς, βαλανῆς, ἀλφιταμοιβοί, τορνευτολυρασπιδοπηγοί·

οἱ δὲ βαδίζουσ' ὑποδησάμενοι νύκτωρ.

ΕΥ. ἐμὲ τοῦτό γ' ἐρώτα.

χλαῖναν γὰρ ἀπώλεσ' ὁ μοχθηρὸς Φρυγίων ἐρίων διὰ τοῦτον.

ἐς δεκάτην γάρ ποτε παιδαρίου κληθεὶς ὑπέπινον ἐν ἄστει,

κἄρτι καθεῦδον· καὶ πρὶν δειπνεῖν τοὺς ἄλλους, οὗτος ἄρ' ᾖσε,

κἀγὼ νομίσας ὄρθρον ἐχώρουν Ἁλιμοῦντάδε, κἄρτι προκύπτω

ἔξω τείχους, καὶ λωποδύτης παίει ῥοπάλῳ με τὸ νῶτον·

κἀγὼ πίπτω, μέλλω τε βοᾶν· ὁ δ' ἀπέβλισε θοἰμάτιόν μου.

ΠΕ. ἰκτῖνος δ' οὖν τῶν Ἑλλήνων ἦρχεν τότε κἀβασίλευε.

ΧΟ. τῶν Ἑλλήνων;

ΠΕ. καὶ κατέδειξέν γ' οὗτος πρῶτος βασιλεύων

προκαλινδεῖσθαι τοῖς ἰκτίνοις.

ΕΥ. νὴ τὸν Διόνυσον, ἐγὼ γοῦν

ἐκαλινδούμην ἰκτῖνον ἰδών· κᾆθ' ὕπτιος ὢς ἀναχάσκω

ὀβολὸν κατεβρόχθισα· κᾆτα κενὸν τὸν θύλακον οἴκαδ' ἀφεῖλκον.

ΠΕ. Αἰγύπτου δ' αὖ καὶ Φοινίκης πάσης κόκκυξ βασιλεὺς ἦν·

χὠπόθ' ὁ κόκκυξ εἴποι κόκκυ, τότε γ' οἱ Φοίνικες ἅπαντες

τοὺς πυροὺς ἂν καὶ τὰς κριθὰς ἐν τοῖς πεδίοις ἐθέριζον.

ΕΥ. τοῦτ' ἄρ' ἐκεῖν' ἦν τοὔπος ἀληθῶς· κόκκυ, ψωλοὶ πεδίονδε.

ΠΕ. ἦρχον δ' οὕτω σφόδρα τὴν ἀρχήν, ὥστ' εἴ τις καὶ βασιλεύοι

ἐν ταῖς πόλεσιν τῶν Ἑλλήνων, Ἀγαμέμνων ἢ Μενέλαος,
ἐπὶ τῶν σκήπτρων ἐκάθητ' ὄρνις, μετέχων ὅ τι δωροδοκοίη.

ΕΥ. τουτὶ τοίνυν οὐκ ᾔδη 'γώ· καὶ δῆτά μ' ἐλάμβανε θαῦμα,
ὁπότ' ἐξέλθοι Πρίαμός τις ἔχων ὄρνιν ἐν τοῖσι τραγῳδοῖς·
ὁ δ' ἄρ' εἱστήκει τὸν Λυσικράτη τηρῶν ὅ τι δωροδοκοίη.

ΠΕ. ὃ δὲ δεινότατόν γ' ἐστὶν ἁπάντων, ὁ Ζεὺς γὰρ ὁ νῦν βασιλεύων
ἀετὸν ὄρνιν ἕστηκεν ἔχων ἐπὶ τῆς κεφαλῆς, βασιλεὺς ὤν·
ἡ δ' αὖ θυγάτηρ γλαῦχ', ὁ δ' Ἀπόλλων ὥσπερ θεράπων ἱέρακα.

ΕΥ. νὴ τὴν Δήμητρ' εὖ ταῦτα λέγεις. τίνος οὕνεκα ταῦτ' ἄρ' ἔχουσιν;

ΠΕ. ἵν' ὅταν θύων τις ἔπειτ' αὐτοῖς εἰς τὴν χεῖρ', ὡς νόμος ἐστί,
τὰ σπλάγχνα διδῷ, τοῦ Διὸς αὐτοὶ πρότεροι τὰ σπλάγχνα λάβωσιν.
ὤμνυ τ' οὐδεὶς τότ' ἂν ἀνθρώπων θεόν, ἀλλ' ὄρνιθας ἅπαντες.
Λάμπων δ' ὄμνυσ' ἔτι καὶ νυνὶ τὸν χῆν', ὅταν ἐξαπατᾷ τι·
οὕτως ὑμᾶς πάντες πρότερον μεγάλους ἁγίους τ' ἐνόμιζον,
νῦν δ' ἀνδράποδ', ἠλιθίους, Μανᾶς.
ὥσπερ δ' ἤδη τοὺς μαινομένους
βάλλουσ' ὑμᾶς, κἂν τοῖς ἱεροῖς
πᾶς τις ἐφ' ὑμῖν ὀρνιθευτὴς

ἵστησι βρόχους, παγίδας, ῥάβδους,
ἕρκη, νεφέλας, δίκτυα, πηκτάς·
εἶτα λαβόντες πωλοῦσ' ἀθρόους·
οἱ δ' ὠνοῦνται βλιμάζοντες·
κοὐδ' οὖν, εἴπερ ταῦτα δοκεῖ δρᾶν,
ὀπτησάμενοι παρέθενθ' ὑμᾶς,
ἀλλ' ἐπικνῶσιν τυρόν, ἔλαιον,
σίλφιον, ὄξος, καὶ τρίψαντες
καταχυσμάτιον γλυκὺ καὶ λιπαρόν,
κἄπειτα κατεσκέδασαν θερμὸν
τοῦτο καθ' ὑμῶν
αὐτῶν ὥσπερ κενεβρείων.

ΧΟ. πολὺ δὴ πολὺ δὴ χαλεπωτάτους λόγους
ἤνεγκας, ἄνθρωφ'· ὥστ' ἐδάκρυσά γ' ἐμῶν
πατέρων κάκην, οἳ
τάσδε τὰς τιμὰς προγόνων παραδόντων,
ἐπ' ἐμοῦ κατέλυσαν.
σὺ δέ μοι κατὰ δαίμονα καὶ κατὰ συντυχίαν
ἀγαθὴν ἥκεις ἐμοὶ σωτήρ.
ἀναθεὶς γὰρ ἐγώ σοι
τά τε νοττία κἀμαυτὸν οἰκιῶ σε.
ἀλλ' ὅ τι χρὴ δρᾶν, σὺ δίδασκε παρών· ὡς ζῆν οὐκ ἄξιον ἡμῖν,
εἰ μὴ κομιούμεθα παντὶ τρόπῳ τὴν ἡμετέραν βασιλείαν.

ΠΕ. καὶ δὴ τοίνυν πρῶτα διδάσκω μίαν ὀρνίθων πόλιν εἶναι,
κἄπειτα τὸν ἀέρα πάντα κύκλῳ καὶ πᾶν τουτὶ τὸ μεταξὺ
περιτειχίζειν μεγάλαις πλίνθοις ὀπταῖς ὥσπερ Βαβυλῶνα.

ΕΥ. ὦ Κεβριόνα καὶ Πορφυρίων, ὡς σμερδαλέον τὸ πόλισμα.

ΠΕ. κᾄπειτ' ἢν τοῦτ' ἐπανεστήκῃ, τὴν ἀρχὴν τὸν Δί' ἀπαιτεῖν·
κἂν μὲν μὴ 'φῇ μηδ' ἐθελήσῃ μηδ' εὐθὺς γνωσιμαχήσῃ,
ἱερὸν πόλεμον πρωὐδᾶν αὐτῷ, καὶ τοῖσι θεοῖσιν ἀπειπεῖν
διὰ τῆς χώρας τῆς ὑμετέρας ὥσπερ πρὶν μὴ διαφοιτᾶν.
τοῖς δ' ἀνθρώποις ὄρνιν ἕτερον πέμψαι κήρυκα κελεύω,
ὡς ὀρνίθων βασιλευόντων θύειν ὄρνισι τὸ λοιπόν·
κᾄπειτα θεοῖς ὕστερον αὖθις· προσνείμασθαι δὲ πρεπόντως
τοῖσι θεοῖσιν τῶν ὀρνίθων ὃς ἂν ἁρμόζῃ καθ' ἕκαστον·
ἢν Ἀφροδίτῃ θύῃ, πυροὺς ὄρνιθι φαληρίδι θύειν·
ἢν δὲ Ποσειδῶνί τις οἶν θύῃ, νήττῃ πυροὺς καθαγίζειν·
ἢν δ' Ἡρακλέει θύῃσι, λάρῳ ναστοὺς θύειν μελιτοῦντας·
κἂν Διὶ θύῃ βασιλεῖ κριόν, βασιλεύς ἐστ' ὀρχίλος ὄρνις,
ᾧ προτέρῳ δεῖ τοῦ Διὸς αὐτοῦ σέρφον ἐνόρχην σφαγιάζειν.
ΕΥ. ἥσθην σέρφῳ σφαγιαζομένῳ. βροντάτω νῦν ὁ μέγας Ζάν.
ΧΟ. καὶ πῶς ἡμᾶς νομιοῦσι θεοὺς ἄνθρωποι κοὐχὶ κολοιούς,
οἳ πετόμεσθα πτέρυγάς τ' ἔχομεν;
ΠΕ. ληρεῖς· καὶ νὴ Δί' ὅ γ' Ἑρμῆς
πέτεται θεὸς ὢν πτέρυγάς τε φορεῖ, κᾄλλοι γε θεοὶ πάνυ πολλοί.

αὐτίκα Νίκη πέτεται πτερύγοιν χρυσαῖν, καὶ νὴ Δί' Ἔρως γε·
Ἶριν δέ γ' Ὅμηρος ἔφασκ' ἰκέλην εἶναι τρήρωνι πελείῃ.

ΕΥ. ὁ Ζεὺς δ' ἡμῖν οὐ βροντήσας πέμψει πτερόεντα κεραυνόν;

ΧΟ. ἢν δ' οὖν ἡμᾶς μὲν ὑπ' ἀγνοίας εἶναι νομίσωσι τὸ μηδέν,
τούτους δὲ θεοὺς τοὺς ἐν Ὀλύμπῳ; ΠΕ. τότε χρὴ στρουθῶν νέφος ἀρθὲν
καὶ σπερμολόγων ἐκ τῶν ἀγρῶν τὸ σπέρμ' αὐτῶν ἀνακάψαι·
κᾆπειτ' αὐτοῖς ἡ Δημήτηρ πυροὺς πεινῶσι μετρείτω.

ΕΥ. οὐκ ἐθελήσει μὰ Δί', ἀλλ' ὄψει προφάσεις αὐτὴν παρέχουσαν.

ΠΕ. οἱ δ' αὖ κόρακες τῶν ζευγαρίων, οἷσιν τὴν γῆν καταροῦσιν,
καὶ τῶν προβάτων τοὺς ὀφθαλμοὺς ἐκκοψάντων ἐπὶ πείρᾳ·
εἶθ' ὅ γ' Ἀπόλλων ἰατρός γ' ὢν ἰάσθω· μισθοφορεῖ δέ.

ΕΥ. μή, πρίν γ' ἂν ἐγὼ τὼ βοιδαρίω τὠμὼ πρώτιστ' ἀποδῶμαι.

ΠΕ. ἢν δ' ἡγῶνται σὲ θεόν, σὲ βίον, σὲ δὲ Γῆν, σὲ Κρόνον, σὲ Ποσειδῶ,
ἀγάθ' αὐτοῖσιν πάντα παρέσται.

ΧΟ. λέγε δή μοι τῶν ἀγαθῶν ἕν.

ΠΕ. πρῶτα μὲν αὐτῶν τὰς οἰνάνθας οἱ πάρνοπες οὐ κατέδονται,
ἀλλὰ γλαυκῶν λόχος εἷς αὐτοὺς καὶ κερχνῄδων ἐπιτρίψει.

εἶθ᾽ οἱ κνῖπες καὶ ψῆνες ἀεὶ τὰς συκᾶς οὐ κατέδονται,
ἀλλ᾽ ἀναλέξει πάντας καθαρῶς αὐτοὺς ἀγέλη μία κιχλῶν.

ΧΟ. πλουτεῖν δὲ πόθεν δώσομεν αὐτοῖς; καὶ γὰρ τούτου σφόδρ᾽ ἐρῶσι.

ΠΕ. τὰ μέταλλ᾽ αὐτοῖς μαντευομένοις οὗτοι δώσουσι τὰ χρηστά,
τάς τ᾽ ἐμπορίας τὰς κερδαλέας πρὸς τὸν μάντιν κατεροῦσιν,
ὥστ᾽ ἀπολεῖται τῶν ναυκλήρων οὐδείς.

ΧΟ. πῶς οὐκ ἀπολεῖται;

ΠΕ. προερεῖ τις ἀεὶ τῶν ὀρνίθων μαντευομένῳ περὶ τοῦ πλοῦ·
νυνὶ μὴ πλεῖ, χειμὼν ἔσται· νυνὶ πλεῖ, κέρδος ἐπέσται.

ΕΥ. γαῦλον κτῶμαι καὶ ναυκληρῶ, κοὐκ ἂν μείναιμι παρ᾽ ὑμῖν.

ΠΕ. τοὺς θησαυρούς τ᾽ αὐτοῖς δείξουσ᾽ οὓς οἱ πρότερον κατέθεντο
τῶν ἀργυρίων· οὗτοι γὰρ ἴσασι· λέγουσι δέ τοι τάδε πάντες,
οὐδεὶς οἶδεν τὸν θησαυρὸν τὸν ἐμὸν πλὴν εἴ τις ἄρ᾽ ὄρνις.

ΕΥ. πωλῶ γαῦλον, κτῶμαι σμινύην, καὶ τὰς ὑδρίας ἀνορύττω.

ΧΟ. πῶς δ᾽ ὑγίειαν δώσομεν αὐτοῖς, οὖσαν παρὰ τοῖσι θεοῖσιν;

ΠΕ. ἢν εὖ πράττωσ᾽, οὐχ ὑγιεία μεγάλη τοῦτ᾽ ἐστί; ΕΥ. σάφ᾽ ἴσθι,
ὡς ἄνθρωπός γε κακῶς πράττων ἀτεχνῶς οὐδεὶς ὑγιαίνει.

ΧΟ. πῶς δ' εἰς γῆράς ποτ' ἀφίξονται; καὶ γὰρ τοῦτ' ἔστ' ἐν Ὀλύμπῳ.
ἢ παιδάρι' ὄντ' ἀποθνήσκειν δεῖ;
ΠΕ. μὰ Δί', ἀλλὰ τριακόσι' αὐτοῖς
ἔτι προσθήσουσ' ὄρνιθες ἔτη.
ΧΟ. παρὰ τοῦ;
ΠΕ. παρ' ὅτου; παρ' ἑαυτῶν.
οὐκ οἶσθ' ὅτι πέντ' ἀνδρῶν γενεὰς ζώει λακέρυζα κορώνη;
ΕΥ. αἰβοῖ, πολλῷ κρείττους οὗτοι τοῦ Διὸς ἡμῖν βασιλεύειν.
ΠΕ. οὐ γὰρ πολλῷ;
καὶ πρῶτα μὲν οὐχὶ νεὼς ἡμᾶς
οἰκοδομεῖν δεῖ λιθίνους αὐτοῖς,
οὐδὲ θυρῶσαι χρυσαῖσι θύραις,
ἀλλ' ὑπὸ θάμνοις καὶ πρινιδίοις
οἰκήσουσιν. τοῖς δ' αὖ σεμνοῖς
τῶν ὀρνίθων δένδρον ἐλάας
ὁ νεὼς ἔσται· κοὐκ εἰς Δελφοὺς
οὐδ' εἰς Ἄμμων' ἐλθόντες ἐκεῖ
θύσομεν, ἀλλ' ἐν ταῖσιν κομάροις
καὶ τοῖς κοτίνοις στάντες ἔχοντες
κριθάς, πυρούς, εὐξόμεθ' αὐτοῖς
ἀνατείνοντες τὼ χεῖρ' ἀγαθῶν
διδόναι τι μέρος· καὶ ταῦθ' ἡμῖν
παραχρῆμ' ἔσται
πυροὺς ὀλίγους προβαλοῦσιν.
ΧΟ. ὦ φίλτατ' ἐμοὶ πολὺ πρεσβυτῶν ἐξ ἐχθίστου μεταπίπτων,
οὐκ ἔστιν ὅπως ἂν ἐγώ ποθ' ἑκὼν τῆς σῆς γνώμης ἔτ' ἀφείμην.
ἐπαυχήσας δὲ τοῖσι σοῖς λόγοις

ἐπηπείλησα καὶ κατώμοσα,
ἐὰν σὺ παρ' ἐμὲ θέμενος ὁμόφρονας λόγους
δίκαιος, ἄδολος, ὅσιος ἐπὶ θεοὺς ἴῃς,
ἐμοὶ φρονῶν ξυνῳδά, μὴ πολὺν χρόνον
θεοὺς ἔτι σκῆπτρα τἀμὰ τρίψειν.
ἀλλ' ὅσα μὲν δεῖ ῥώμῃ πράττειν, ἐπὶ ταῦτα τεταξόμεθ' ἡμεῖς·
ὅσα δὲ γνώμῃ δεῖ βουλεύειν, ἐπὶ σοὶ τάδε πάντ' ἀνάκειται.

ΕΠΟΨ. καὶ μὴν μὰ τὸν Δί' οὐχὶ νυστάζειν γ' ἔτι
ὥρα 'στὶν ἡμῖν οὐδὲ μελλονικιᾶν,
ἀλλ' ὡς τάχιστα δεῖ τι δρᾶν· πρῶτον δέ τοι
εἰσέλθετ' ἐς νεοττιάν γε τὴν ἐμὴν
καὶ τἀμὰ κάρφη καὶ τὰ παρόντα φρύγανα,
καὶ τοὔνομ' ἡμῖν φράσατον.

ΠΕ. ἀλλὰ ῥᾴδιον.
ἐμοὶ μὲν ὄνομα Πειθέταιρος. ΕΠΟΨ. τῷ δὲ τί;

ΠΕ. Εὐελπίδης Κριῶθεν.

ΕΠΟΨ. ἀλλὰ χαίρετον
ἄμφω. ΠΕ. δεχόμεθα.

ΕΠΟΨ. δεῦρο τοίνυν εἴσιτον.

ΠΕ. ἴωμεν· εἰσηγοῦ σὺ λαβὼν ἡμᾶς. ΕΠΟΨ. ἴθι.

ΠΕ. ἀτὰρ τὸ δεῖνα· δεῦρ' ἐπανάκρουσαι πάλιν.
φέρ' ἴδω, φράσον νῷν, πῶς ἐγώ τε χοὐτοσὶ
ξυνεσόμεθ' ὑμῖν πετομένοις οὐ πετομένω;

ΕΠΟΨ. καλῶς.

ΠΕ. ὅρα νυν ὡς ἐν Αἰσώπου λόγοις
ἐστὶν λεγόμενον δή τι, τὴν ἀλώπεχ', ὡς
φλαύρως ἐκοινώνησεν αἐτῷ ποτέ.

ΕΠΟΨ. μηδὲν φοβηθῇς· ἔστι γάρ τι ῥίζιον,
ὃ διατραγόντ' ἔσεσθον ἐπτερωμένω.

ΠΕ. οὕτω μὲν εἰσίωμεν. ἄγε δή, Ξανθία

καὶ Μανόδωρε, λαμβάνετε τὰ στρώματα.

ΧΟ. οὗτος, σὲ καλῶ σὲ καλῶ. ΕΠΟΨ. τί καλεῖς;

ΧΟ. τούτους μὲν ἄγων μετὰ σαυτοῦ
ἀρίστισον εὖ· τὴν δ' ἡδυμελῆ ξύμφωνον ἀηδόνα Μούσαις
κατάλειφ' ἡμῖν δεῦρ' ἐκβιβάσας, ἵνα παίσωμεν μετ' ἐκείνης.

ΠΕ. ὢ τοῦτο μέντοι νὴ Δί' αὐτοῖσιν πιθοῦ·
ἐκβίβασον ἐκ τοῦ βουτόμου τοὐρνίθιον,

ΕΥ. ἐκβίβασον αὐτοῦ πρὸς θεῶν αὐτήν, ἵνα
καὶ νὼ θεασώμεσθα τὴν ἀηδόνα.

ΕΠΟΨ. ἀλλ' εἰ δοκεῖ σφῷν, ταῦτα χρὴ δρᾶν. ἡ Πρόκνη
ἔκβαινε, καὶ σαυτὴν ἐπιδείκνυ τοῖς ξένοις.

ΠΕ. ὦ Ζεῦ πολυτίμηθ', ὡς καλὸν τοὐρνίθιον,
ὅσον δ' ἔχει τὸν χρυσόν, ὥσπερ παρθένος.

ΕΥ. ἐγὼ μὲν αὐτὴν κἂν φιλῆσαί μοι δοκῶ.

ΠΕ. ἀλλ', ὦ κακόδαιμον, ῥύγχος ὀβελίσκοιν ἔχει.

ΕΥ. ἀλλ' ὥσπερ ᾠὸν νὴ Δί' ἀπολέψαντα χρὴ
ἀπὸ τῆς κεφαλῆς τὸ λέμμα κᾆθ' οὕτω φιλεῖν.

ΕΠΟΨ. ἴωμεν. ΠΕ. ἡγοῦ δὴ σὺ νῷν τύχἀγαθῇ.

ΧΟΡΟΥ ΠΑΡΑΒΑΣΙΣ.

ΧΟ. ὦ φίλη, ὦ ξουθή,
ὦ φίλτατον ὀρνέων,
πάντων ξύννομε τῶν ἐμῶν
ὕμνων ξύντροφ' ἀηδοῖ,
ἦλθες ἦλθες, ὤφθης,
ἡδὺν φθόγγον ἐμοὶ φέρουσ'.
ἀλλ', ὦ καλλιβόαν κρέκουσ'
αὐλὸν φθέγμασιν ἠρινοῖς,
ἄρχου τῶν ἀναπαίστων.

Ἄγε δὴ φύσιν ἄνδρες ἀμαυρόβιοι, φύλλων γενεᾷ προσόμοιοι,
ὀλιγοδρανέες, πλάσματα πηλοῦ, σκιοειδέα φῦλ' ἀμενηνά,
ἀπτῆνες ἐφημέριοι, ταλαοὶ βροτοί, ἀνέρες εἰκελόνειροι,
πρόσχετε τὸν νοῦν τοῖς ἀθανάτοις ἡμῖν, τοῖς αἰὲν ἐοῦσι,
τοῖς αἰθερίοις, τοῖσιν ἀγήρῳς, τοῖς ἄφθιτα μηδομένοισιν.
ἵν' ἀκούσαντες πάντα παρ' ἡμῶν ὀρθῶς περὶ τῶν μετεώρων,
φύσιν οἰωνῶν γένεσίν τε θεῶν ποταμῶν τ' Ἐρέβους τε Χάους τε
εἰδότες ὀρθῶς παρ' ἐμοῦ Προδίκῳ κλάειν εἴπητε τὸ λοιπόν.
Χάος ἦν καὶ Νὺξ Ἔρεβός τε μέλαν πρῶτον καὶ Τάρταρος εὐρύς·
γῆ δ' οὐδ' ἀὴρ οὐδ' οὐρανὸς ἦν· Ἐρέβους δ' ἐν ἀπείροσι κόλποις
τίκτει πρώτιστον ὑπηνέμιον Νὺξ ἡ μελανόπτερος ᾠόν,
ἐξ οὗ περιτελλομέναις ὥραις ἔβλαστεν Ἔρως ὁ ποθεινός,
στίλβων νῶτον πτερύγοιν χρυσαῖν, εἰκὼς ἀνεμώκεσι δίναις.
οὗτος δὲ Χάει πτερόεντι μιγεὶς νυχίῳ κατὰ Τάρταρον εὐρὺν
ἐνεόττευσεν γένος ἡμέτερον, καὶ πρῶτον ἀνήγαγεν ἐς φῶς.
πρότερον δ' οὐκ ἦν γένος ἀθανάτων, πρὶν Ἔρως ξυνέμιξεν ἅπαντα·

ξυμμιγνυμένων δ' ἑτέρων ἑτέροις γένετ' οὐρανὸς ὠκεανός τε
καὶ γῆ πάντων τε θεῶν μακάρων γένος ἄφθιτον. ὧδε μέν ἐσμεν
πολὺ πρεσβύτατοι πάντων μακάρων. ἡμεῖς δ' ὡς ἐσμὲν Ἔρωτος
πολλοῖς δῆλον· πετόμεσθά τε γὰρ καὶ τοῖσιν ἐρῶσι σύνεσμεν·
πολλοὺς δὲ καλοὺς ἀπομωμοκότας παῖδας πρὸς τέρμασιν ὥρας
διὰ τὴν ἰσχὺν τὴν ἡμετέραν ἄνδρες παρέπεισαν ἐρασταί,
ὁ μὲν ὄρτυγα δούς, ὁ δὲ πορφυρίων', ὁ δὲ χῆν', ὁ δὲ Περσικὸν ὄρνιν.
πάντα δὲ θνητοῖς ἐστὶν ἀφ' ἡμῶν τῶν ὀρνίθων τὰ μέγιστα.
πρῶτα μὲν ὥρας φαίνομεν ἡμεῖς ἦρος, χειμῶνος, ὀπώρας·
σπείρειν μέν, ὅταν γέρανος κρώζουσ' ἐς τὴν Λιβύην μεταχωρῇ·
καὶ πηδάλιον τότε ναυκλήρῳ φράζει κρεμάσαντι καθεύδειν,
εἶτα δ' Ὀρέστῃ χλαῖναν ὑφαίνειν, ἵνα μὴ ῥιγῶν ἀποδύῃ.
ἰκτῖνος δ' αὖ μετὰ ταῦτα φανεὶς ἑτέραν ὥραν ἀποφαίνει,
ἡνίκα πεκτεῖν ὥρα προβάτων πόκον ἠρινόν· εἶτα χελιδών,
ὅτε χρὴ χλαῖναν πωλεῖν ἤδη καὶ ληδάριόν τι πρίασθαι.
ἐσμὲν δ' ὑμῖν Ἄμμων, Δελφοί, Δωδώνη, Φοῖβος Ἀπόλλων.

ἐλθόντες γὰρ πρῶτον ἐπ᾽ ὄρνις, οὕτω πρὸς ἅπαντα τρέπεσθε,
πρός τ᾽ ἐμπορίαν καὶ πρὸς βιότου κτῆσιν καὶ πρὸς γάμον ἀνδρός·
ὄρνιν τε νομίζετε πάνθ᾽ ὅσαπερ περὶ μαντείας διακρίνει·
φήμη γ᾽ ὑμῖν ὄρνις ἐστί, πταρμόν τ᾽ ὄρνιθα καλεῖτε,
ξύμβολον ὄρνιν, φωνὴν ὄρνιν, θεράποντ᾽ ὄρνιν, ὄνον ὄρνιν.
ἆρ᾽ οὐ φανερῶς ἡμεῖς ὑμῖν ἐσμὲν μαντεῖος Ἀπόλλων;
ἢν οὖν ἡμᾶς νομίσητε θεούς,
ἕξετε χρῆσθαι μάντεσι Μούσαις,
αὔραις, ὥραις, χειμῶνι, θέρει,
μετρίῳ πνίγει· κοὐκ ἀποδράντες
καθεδούμεθ᾽ ἄνω σεμνυνόμενοι
παρὰ ταῖς νεφέλαις ὥσπερ χὠ Ζεύς·
ἀλλὰ παρόντες δώσομεν ὑμῖν
αὐτοῖς, παισίν, παίδων παισίν,
πλουθυγιείαν,
εὐδαιμονίαν, βίον, εἰρήνην,
νεότητα, γέλωτα, χορούς, θαλίας,
γάλα τ᾽ ὀρνίθων.
ὥστε παρέσται κοπιᾶν ὑμῖν
ὑπὸ τῶν ἀγαθῶν·
οὕτω πλουτήσετε πάντες.
Μοῦσα λοχμαία, [στρ.
τιὸ τιὸ τιὸ τιὸ τιὸ τιὸ τιοτίγξ,
ποικίλη, μεθ᾽ ἧς ἐγὼ
νάπαισι καὶ κορυφαῖς ἐν ὀρείαις,
τιὸ τιὸ τιὸ τιοτίγξ,
ἱζόμενος μελίας ἐπὶ φυλλοκόμου,
τιὸ τιὸ τιὸ τιοτίγξ,

δι' ἐμῆς γένυος ξουθῆς μελέων
Πανὶ νόμους ἱεροὺς ἀναφαίνω
σεμνά τε μητρὶ χορεύματ' ὀρείᾳ,
τοτοτοτοτοτοτοτοτοτοτίγξ,
ἔνθεν ὡσπερεὶ μέλιττα
Φρύνιχος ἀμβροσίων μελέων ἀπεβόσκετο καρπόν,
ἀεὶ φέ-
ρων γλυκεῖαν ᾠδάν.
τιὸ τιὸ τιὸ τιοτίγξ.
εἰ μετ' ὀρνίθων τις ὑμῶν, ὦ θεαταί, βούλεται [ἐπίρρημα
διαπλέκειν ζῶν ἡδέως τὸ λοιπόν, ὡς ἡμᾶς ἴτω.
ὅσα γάρ ἐστιν ἐνθάδ' αἰσχρὰ τῷ νόμῳ κρατούμενα,
ταῦτα πάντ' ἐστὶν παρ' ἡμῖν τοῖσιν ὄρνισιν καλά.
εἰ γὰρ ἐνθάδ' ἐστὶν αἰσχρὸν τὸν πατέρα τύπτειν νόμῳ,
τοῦτ' ἐκεῖ καλὸν παρ' ἡμῖν ἐστιν, ἤν τις τῷ πατρὶ
προσδραμὼν εἴπῃ πατάξας, αἶρε πλῆκτρον, εἰ μάχει.
εἰ δὲ τυγχάνει τις ὑμῶν δραπέτης ἐστιγμένος,
ἀτταγᾶς οὗτος παρ' ἡμῖν ποικίλος κεκλήσεται.
εἰ δὲ τυγχάνει τις ὢν Φρὺξ μηδὲν ἧττον Σπινθάρου,
φρυγίλος ὄρνις ἐνθάδ' ἔσται, τοῦ Φιλήμονος γένους.
εἰ δὲ δοῦλός ἐστι καὶ Κὰρ ὥσπερ Ἐξηκεστίδης,
φυσάτω πάππους παρ' ἡμῖν, καὶ φανοῦνται φράτερες.
εἰ δ' ὁ Πεισίου προδοῦναι τοῖς ἀτίμοις τὰς πύλας
βούλεται, πέρδιξ γενέσθω, τοῦ πατρὸς νεοττίον
ὡς παρ' ἡμῖν οὐδὲν αἰσχρόν ἐστιν ἐκπερδικίσαι.
τοιάδε, κύκνοι, [ἀντιστρ.
τιὸ τιὸ τιὸ τιὸ τιὸ τιὸ τιοτίγξ,
συμμιγῆ βοὴν ὁμοῦ
πτεροῖς κρέκοντες ἴαχον Ἀπόλλω,

τιὸ τιὸ τιὸ τιοτίγξ,
ὄχθῳ ἐφεζόμενοι παρ' Ἕβρον ποταμόν,
τιὸ τιὸ τιὸ τιοτίγξ,
διὰ δ' αἰθέριον νέφος ἦλθε βοά·
πτῆξε δὲ ποικίλα φῦλά τε θηρῶν,
κύματά τ' ἔσβεσε νήνεμος αἴθρη,
τοτοτοτοτοτοτοτοτοτοτίγξ·
πᾶς δ' ἐπεκτύπησ' Ὄλυμπος·
εἷλε δὲ θάμβος ἄνακτας· Ὀλυμπιάδες δὲ μέλος
Χάριτες Μοῦ-
σαί τ' ἐπωλόλυξαν.
τιὸ τιὸ τιὸ τιοτίγξ.
οὐδέν ἐστ' ἄμεινον οὐδ' ἥδιον ἢ φῦσαι πτερά.
[ἀντεπίρρημα.
αὐτίχ' ὑμῶν τῶν θεατῶν εἴ τις ἦν ὑπόπτερος,
εἶτα πεινῶν τοῖς χοροῖσι τῶν τραγῳδῶν ἤχθετο,
ἐκπτόμενος ἂν οὗτος ἠρίστησεν ἐλθὼν οἴκαδε,
κᾆτ' ἂν ἐμπλησθεὶς ἐφ' ἡμᾶς αὖθις αὖ κατέπτετο.
ἆρ' ὑπόπτερον γενέσθαι παντός ἐστιν ἄξιον;
ὡς Διιτρέφης γε πυτιναῖα μόνον ἔχων πτερὰ
ᾑρέθη φύλαρχος, εἶθ' ἵππαρχος, εἶτ' ἐξ οὐδενὸς
μεγάλα πράττει κἀστὶ νυνὶ ξουθὸς ἱππαλεκτρυών.

ΠΕΙΘΕΤΑΙΡΟΣ. ΕΥΕΛΠΙΔΗΣ. ΧΟΡΟΣ.

ΠΕ. ταυτὶ τοιαυτί· μὰ Δί' ἐγὼ μὲν πρᾶγμά πω
γελοιότερον οὐκ εἶδον οὐδεπώποτε.
ΕΥ. ἐπὶ τῷ γελᾷς;
ΠΕ. ἐπὶ τοῖσι σοῖς ὠκυπτέροις.
οἶσθ' ᾧ μάλιστ' ἔοικας ἐπτερωμένος;
εἰς εὐτέλειαν χηνὶ συγγεγραμμένῳ.
ΕΥ. σὺ δὲ κοψίχῳ γε σκάφιον ἀποτετιλμένῳ.

ΠΕ. ταυτὶ μὲν ᾐκάσμεσθα κατὰ τὸν Αἰσχύλον·
τάδ᾽ οὐχ ὑπ᾽ ἄλλων, ἀλλὰ τοῖς αὑτῶν πτεροῖς.
ΧΟ. ἄγε δὴ τί χρὴ δρᾶν;
ΠΕ. πρῶτον ὄνομα τῇ πόλει
θέσθαι τι μέγα καὶ κλεινόν, εἶτα τοῖς θεοῖς
θῦσαι μετὰ τοῦτο. ΕΥ. ταῦτα κἀμοὶ συνδοκεῖ.
ΧΟ. φέρ᾽ ἴδω, τί δ᾽ ἡμῖν τοὔνομ᾽ ἔσται τῇ πόλει;
ΠΕ. βούλεσθε τὸ μέγα τοῦτο τοὐκ Λακεδαίμονος
Σπάρτην ὄνομα καλῶμεν αὐτήν;
ΕΥ. Ἡράκλεις·
Σπάρτην γὰρ ἂν θείμην ἐγὼ τἠμῇ πόλει;
οὐδ᾽ ἂν χαμεύνῃ πάνυ γε κειρίαν ἔχων.
ΠΕ. τί δῆτ᾽ ὄνομ᾽ αὐτῇ θησόμεσθ᾽;
ΧΟ. ἐντευθενὶ
ἐκ τῶν νεφελῶν καὶ τῶν μετεώρων χωρίων
χαῦνόν τι πάνυ. ΠΕ. βούλει Νεφελοκοκκυγίαν;
ΧΟ. ἰοὺ ἰού·
καλὸν γὰρ ἀτεχνῶς καὶ μέγ᾽ εὗρες τοὔνομα.
ΕΥ. ἆρ᾽ ἐστὶν αὑτηγὶ Νεφελοκοκκυγία,
ἵνα καὶ τὰ Θεογένους τὰ πολλὰ χρήματα
τά τ᾽ Αἰσχίνου ᾽σθ᾽ ἅπαντα;
ΠΕ. καὶ λῷστον μὲν οὖν
τὸ Φλέγρας πεδίον, ἵν᾽ οἱ θεοὶ τοὺς Γηγενεῖς
ἀλαζονευόμενοι καθυπερηκόντισαν.
ΧΟ. λιπαρὸν τὸ χρῆμα τῆς πόλεως. τίς δαὶ θεὸς
πολιοῦχος ἔσται; τῷ ξανοῦμεν τὸν πέπλον;
ΠΕ. τί δ᾽ οὐκ Ἀθηναίαν ἐῶμεν πολιάδα;
ΕΥ. καὶ πῶς ἂν ἔτι γένοιτ᾽ ἂν εὔτακτος πόλις,
ὅπου θεός, γυνὴ γεγονυῖα, πανοπλίαν
ἕστηκ᾽ ἔχουσα, Κλεισθένης δὲ κερκίδα;
ΠΕ. τίς δαὶ καθέξει τῆς πόλεως τὸ Πελαργικόν;
ΧΟ. ὄρνις ἀφ᾽ ἡμῶν τοῦ γένους τοῦ Περσικοῦ,

ὅσπερ λέγεται δεινότατος εἶναι πανταχοῦ
Ἄρεως νεοττός.
ΕΥ. ὦ νεοττὲ δέσποτα·
ὡς δ' ὁ θεὸς ἐπιτήδειος οἰκεῖν ἐπὶ πετρῶν.
ΠΕ. ἄγε νυν, σὺ μὲν βάδιζε πρὸς τὸν ἀέρα,
καὶ τοῖσι τειχίζουσι παραδιακόνει,
χάλικας παραφόρει, πηλὸν ἀποδὺς ὄργασον,
λεκάνην ἀνένεγκε, κατάπεσ' ἀπὸ τῆς κλίμακος,
φύλακας κατάστησαι, τὸ πῦρ ἔγκρυπτ' ἀεί,
κωδωνοφορῶν περίτρεχε, καὶ κάθευδ' ἐκεῖ·
κήρυκα δὲ πέμψον τὸν μὲν ἐς θεοὺς ἄνω,
ἕτερον δ' ἄνωθεν αὖ παρ' ἀνθρώπους κάτω,
κἀκεῖθεν αὖθις παρ' ἐμέ.
ΕΥ. σὺ δέ γ' αὐτοῦ μένων
οἴμωζε παρ' ἔμ'.
ΠΕ. ἴθ', ὦγάθ', οἷ πέμπω σ' ἐγώ.
οὐδὲν γὰρ ἄνευ σοῦ τῶνδ' ἃ λέγω πεπράξεται.
ἐγὼ δ' ἵνα θύσω τοῖσι καινοῖσιν θεοῖς,
τὸν ἱερέα πέμψοντα τὴν πομπὴν καλῶ.
παῖ παῖ, τὸ κανοῦν αἴρεσθε καὶ τὴν χέρνιβα.
ΧΟ. ὁμορροθῶ, συνθέλω,
συμπαραινέσας ἔχω
προσόδια μεγάλα
σεμνὰ προσιέναι θεοῖσιν·
ἅμα δὲ προσέτι χάριτος ἕνεκα
προβάτιόν τι θύειν.
ἴτω ἴτω δὲ Πυθιὰς βοὰ θεῷ·
συναυλείτω δὲ Χαῖρις ᾠδᾷ.
ΠΕ. παῦσαι σὺ φυσῶν. Ἡράκλεις, τουτὶ τί ἦν;
τουτὶ μὰ Δί' ἐγὼ πολλὰ δὴ καὶ δείν' ἰδών,
οὔπω κόρακ' εἶδον ἐμπεφορβιωμένον.
ἱερεῦ, σὸν ἔργον, θῦε τοῖς καινοῖς θεοῖς.

ΙΕΡΕΥΣ.

δράσω τάδ᾿. ἀλλὰ ποῦ ᾿στιν ὁ τὸ κανοῦν ἔχων;
εὔχεσθε τῇ Ἑστίᾳ τῇ ὀρνιθείῳ, καὶ τῷ ἰκτίνῳ
τῷ ἑστιούχῳ, καὶ ὄρνισιν Ὀλυμπίοις καὶ Ὀλυμ-
πίῃσι πᾶσι καὶ πάσῃσιν, ...
ΠΕ. ὦ Σουνιέρακε, χαῖρ᾿ ἄναξ Πελαργικέ.
ΙΕ. καὶ κύκνῳ Πυθίῳ καὶ Δηλίῳ, καὶ Λητοῖ Ὀρτυ-
γομήτρᾳ, καὶ Ἀρτέμιδι Ἀκαλανθίδι,
ΠΕ. οὐκέτι Κολαινίς, ἀλλ᾿ Ἀκαλανθὶς Ἄρτεμις.
ΙΕ. καὶ φρυγίλῳ Σαβαζίῳ, καὶ στρουθῷ μεγάλῃ
μητρὶ θεῶν καὶ ἀνθρώπων,
ΠΕ. δέσποινα Κυβέλη, στρουθέ, μῆτερ Κλεοκρίτου.
ΙΕ. διδόναι Νεφελοκοκκυγιεῦσιν ὑγίειαν καὶ σωτη-
ρίαν, αὐτοῖσι καὶ Χίοισι,
ΠΕ. Χίοισιν ἥσθην πανταχοῦ προσκειμένοις.
ΙΕ. καὶ ἥρωσιν ὄρνισι καὶ ἡρώων παισί, πορφυ-
ρίωνι, καὶ πελεκᾶντι, καὶ πελεκίνῳ, καὶ φλέξι-
δι, καὶ τέτρακι, καὶ ταῶνι, καὶ ἐλεᾷ, καὶ βασκᾷ,
καὶ ἐλασᾷ, καὶ ἐρῳδιῷ, καὶ καταρράκτῃ, καὶ με-
λαγκορύφῳ, καὶ αἰγιθάλλῳ [καὶ ἠρισάλπιγγι],—
ΠΕ. παῦ᾿ ἐς κόρακας· παῦσαι καλῶν. ἰοὺ ἰού,
ἐπὶ ποῖον, ὦ κακόδαιμον, ἱερεῖον καλεῖς
ἁλιαέτους καὶ γῦπας; οὐχ ὁρᾷς ὅτι
ἰκτῖνος εἷς ἂν τουτό γ᾿ οἴχοιθ᾿ ἁρπάσας;
ἄπελθ᾿ ἀφ᾿ ἡμῶν καὶ σὺ καὶ τὰ στέμματα·
ἐγὼ γὰρ αὐτὸς τουτογὶ θύσω μόνος.
ΧΟ. εἶτ᾿ αὖθις αὖ τἄρα σοι
δεῖ με δεύτερον μέλος
χέρνιβι θεοσεβὲς
ὅσιον ἐπιβοᾶν, καλεῖν δὲ
μάκαρας, ἕνα τινὰ μόνον, εἴπερ

ἱκανὸν ἕξετ᾽ ὄψον.
τὰ γὰρ παρόντα θύματ᾽ οὐδὲν ἄλλο πλὴν
γένειόν ἐστι καὶ κέρατα.
ΠΕ. θύοντες εὐξώμεσθα τοῖς πτερίνοις θεοῖς.

ΠΟΙΗΤΗΣ.

Νεφελοκοκκυγίαν τὰν εὐδαίμονα
κλῇσον, ὦ Μοῦσα,
τεαῖς ἐν ὕμνων ἀοιδαῖς.
ΠΕ. τουτὶ τὸ πρᾶγμα ποδαπόν; εἰπέ μοι, τίς εἶ;
ΠΟΙ. ἐγὼ μελιγλώσσων ἐπέων ἱεὶς ἀοιδάν,
Μουσάων θεράπων ὀτρηρός,
κατὰ τὸν Ὅμηρον.
ΠΕ. ἔπειτα δῆτα δοῦλος ὢν κόμην ἔχεις;
ΠΟΙ. οὔκ, ἀλλὰ πάντες ἐσμὲν οἱ διδάσκαλοι
Μουσάων θεράποντες ὀτρηροί,
κατὰ τὸν Ὅμηρον.
ΠΕ. οὐκ ἐτὸς ὀτρηρὸν καὶ τὸ λῃδάριον ἔχεις.
ἀτάρ, ὦ ποιητά, κατὰ τί δεῦρ᾽ ἀνεφθάρης;
ΠΟΙ. μέλη πεποίηκ᾽ ἐς τὰς Νεφελοκοκκυγίας
τὰς ὑμετέρας κύκλιά τε πολλὰ καὶ καλά,
καὶ παρθένεια, καὶ κατὰ τὰ Σιμωνίδου.
ΠΕ. ταυτὶ σὺ πότ᾽ ἐποίησας ἀπὸ πόσου χρόνου;
ΠΟΙ. πάλαι πάλαι δὴ τήνδ᾽ ἐγὼ κλῄζω πόλιν.
ΠΕ. οὐκ ἄρτι θύω τὴν δεκάτην ταύτης ἐγώ,
καὶ τοὔνομ᾽ ὥσπερ παιδίῳ νῦν δὴ ᾽θέμην;
ΠΟΙ. ἀλλά τις ὠκεῖα Μουσάων φάτις
οἱάπερ ἵππων ἀμαρυγά.
σὺ δὲ πάτερ κτίστορ Αἴτνας,
ζαθέων ἱερῶν ὁμώνυμε,
δὸς ἐμὶν ὅ τι περ

τεᾷ κεφαλᾷ θέλεις
πρόφρων δόμεν ἐμὶν τεΐν.

ΠΕ. τουτὶ παρέξει τὸ κακὸν ἡμῖν πράγματα,
εἰ μή τι τούτῳ δόντες ἀποφευξούμεθα.
οὗτος, σὺ μέντοι σπολάδα καὶ χιτῶν' ἔχεις,
ἀπόδυθι καὶ δὸς τῷ ποιητῇ τῷ σοφῷ.
ἔχε τὴν σπολάδα· πάντως δέ μοι ῥιγῶν δοκεῖς.

ΠΟΙ. τόδε μὲν οὐκ ἀέκουσα φίλα
Μοῦσα δῶρον δέχεται·
τὺ δὲ τεᾷ φρενὶ μάθε
Πινδάρειον ἔπος·

ΠΕ. ἅνθρωπος ἡμῶν οὐκ ἀπαλλαχθήσεται.

ΠΟΙ. νομάδεσσι γὰρ ἐν Σκύθαις
ἀλᾶται Στράτων,
ὃς ὑφαντοδόνητον ἔσθος οὐ πέπαται·
ἀκλεὴς δ' ἔβα σπολὰς ἄνευ χιτῶνος.
ξύνες ὅ τοι λέγω.

ΠΕ. ξυνῆχ' ὅτι βούλει τὸν χιτωνίσκον λαβεῖν.
ἀπόδυθι· δεῖ γὰρ τὸν ποιητὴν ὠφελεῖν.
ἄπελθε τουτονὶ λαβών.

ΠΟΙ. ἀπέρχομαι,
κἀς τὴν πόλιν γ' ἐλθὼν ποιήσω τοιαδί·
"κλῇσον, ὦ χρυσόθρονε, τὰν
τρομεράν, κρυεράν·
νιφόβολα πεδία πολύπορά τ'
ἤλυθον· ἀλαλαί."

ΠΕ. νὴ τὸν Δί', ἀλλ' ἤδη πέφευγας ταυταγὶ
τὰ κρυερὰ τονδὶ τὸν χιτωνίσκον λαβών.
τουτὶ μὰ Δί' ἐγὼ τὸ κακὸν οὐδέποτ' ἤλπισα,
οὕτω ταχέως τοῦτον πεπύσθαι τὴν πόλιν.
αὖθις σὺ περιχώρει λαβὼν τὴν χέρνιβα.
εὐφημία 'στω.

ΧΡΗΣΜΟΛΟΓΟΣ.

μὴ κατάρξῃ τοῦ τράγου.
ΠΕ. σὺ δ' εἶ τίς; ΧΡ. ὅστις; χρησμολόγος.
ΠΕ. οἴμωζέ νυν.
ΧΡ. ὦ δαιμόνιε, τὰ θεῖα μὴ φαύλως φέρε·
ὡς ἔστι Βάκιδος χρησμὸς ἄντικρυς λέγων
ἐς τὰς Νεφελοκοκκυγίας.
ΠΕ. κᾄπειτα πῶς
ταῦτ' οὐκ ἐχρησμολόγεις σὺ πρὶν ἐμὲ τὴν πόλιν
τήνδ' οἰκίσαι; ΧΡ. τὸ θεῖον ἐνεπόδιζέ με.
ΠΕ. ἀλλ' οὐδὲν οἷόν ἐστ' ἀκοῦσαι τῶν ἐπῶν.
ΧΡ. 'Αλλ' ὅταν οἰκήσωσι λύκοι πολιαί τε κορῶναι
ἐν ταὐτῷ τὸ μεταξὺ Κορίνθου καὶ Σικυῶνος,
ΠΕ. τί οὖν προσήκει δῆτ' ἐμοὶ Κορινθίων;
ΧΡ. ᾐνίξαθ' ὁ Βάκις τοῦτο πρὸς τὸν ἀέρα.
πρῶτον Πανδώρᾳ θῦσαι λευκότριχα κριόν·
ὃς δέ κ' ἐμῶν ἐπέων ἔλθῃ πρώτιστα προφήτης,
τῷ δόμεν ἱμάτιον καθαρὸν καὶ καινὰ πέδιλα,
ΠΕ. ἔνεστι καὶ τὰ πέδιλα;
ΧΡ. λαβὲ τὸ βιβλίον.
καὶ φιάλην δοῦναι, καὶ σπλάγχνων χεῖρ' ἐνιπλῆσαι.
ΠΕ. καὶ σπλάγχνα δοῦν' ἔνεστι;
ΧΡ. λαβὲ τὸ βιβλίον.
κᾂν μέν, θέσπιε κοῦρε, ποιῇς ταῦθ' ὡς ἐπιτέλλω,
αἰετὸς ἐν νεφέλῃσι γενήσεαι· αἰ δέ κε μὴ δῷς,
οὐκ ἔσει οὐ τρυγὼν οὐδ' αἰετός, οὐ δρυκολάπτης.

ΠΕ. καὶ ταῦτ᾽ ἔνεστ᾽ ἐνταῦθα; ΧΡ. λαβὲ τὸ βιβλίον.
ΠΕ. οὐδὲν ἄρ᾽ ὅμοιός ἐσθ᾽ ὁ χρησμὸς τουτῳί,
ὃν ἐγὼ παρὰ τἀπόλλωνος ἐξεγραψάμην·
Αὐτὰρ ἐπὴν ἄκλητος ἰὼν ἄνθρωπος ἀλαζὼν
λυπῇ θύοντας καὶ σπλαγχνεύειν ἐπιθυμῇ,
δὴ τότε χρὴ τύπτειν αὐτὸν πλευρῶν τὸ μεταξύ,
ΧΡ. οὐδὲν λέγειν οἶμαί σε.
ΠΕ. λαβὲ τὸ βιβλίον.
καὶ φείδου μηδὲν μηδ᾽ αἰετοῦ ἐν νεφέλῃσι,
μήτ᾽ ἢν Λάμπων ᾖ μήτ᾽ ἢν ὁ μέγας Διοπείθης.
ΧΡ. καὶ ταῦτ᾽ ἔνεστ᾽ ἐνταῦθα;
ΠΕ. λαβὲ τὸ βιβλίον.
οὐκ εἶ θύραζ᾽ ἐς κόρακας; ΧΡ. οἴμοι δείλαιος.
ΠΕ. οὔκουν ἑτέρωσε χρησμολογήσεις ἐκτρέχων;

ΜΕΤΩΝ.

ἥκω παρ᾽ ὑμᾶς—
ΠΕ. ἕτερον αὖ τουτὶ κακόν.
τί δαὶ σὺ δράσων; τίς ἰδέα βουλεύματος;
τίς ἡ ᾽πίνοια, τίς ὁ κόθορνος, τῆς ὁδοῦ;
ΜΕ. γεωμετρῆσαι βούλομαι τὸν ἀέρα
ὑμῖν, διελεῖν τε κατὰ γύας.
ΠΕ. πρὸς τῶν θεῶν,
σὺ δ᾽ εἶ τίς ἀνδρῶν;
ΜΕ. ὅστις εἴμ᾽ ἐγώ; Μέτων,
ὃν οἶδεν Ἑλλὰς χὠ Κολωνός.
ΠΕ. εἰπέ μοι,
ταυτὶ δέ σοι τί ἔστι;
ΜΕ. κανόνες ἀέρος.
αὐτίκα γὰρ ἀήρ ἐστι τὴν ἰδέαν ὅλος

κατὰ πνιγέα μάλιστα. προσθεὶς οὖν ἐγὼ
τὸν κανόν' ἄνωθεν τουτονὶ τὸν καμπύλον,
ἐνθεὶς διαβήτην—μανθάνεις; ΠΕ. οὐ μανθάνω.
ΜΕ. ὀρθῷ μετρήσω κανόνι προστιθείς, ἵνα
ὁ κύκλος γένηταί σοι τετράγωνος, κἀν μέσῳ
ἀγορά, φέρουσαι δ' ὦσιν εἰς αὐτὴν ὁδοὶ
ὀρθαὶ πρὸς αὐτὸ τὸ μέσον, ὥσπερ ἀστέρος
αὐτοῦ κυκλοτεροῦς ὄντος ὀρθαὶ πανταχῇ
ἀκτῖνες ἀπολάμπουσιν.
ΠΕ. ἅνθρωπος Θαλῆς.
Μέτων, ΜΕ. τί ἔστιν;
ΠΕ. ἴσθ' ὁτιὴ 'φιλῶ σ' ἐγώ,
κἀμοὶ πιθόμενος ὑπαποκίνει τῆς ὁδοῦ.
ΜΕ. τί δ' ἐστὶ δεινόν;
ΠΕ. ὥσπερ ἐν Λακεδαίμονι
ξενηλατοῦνται καὶ κεκίνηνταί τινες
πληγαὶ συχναὶ κατ' ἄστυ. ΜΕ. μῶν στασιάζετε;
ΠΕ. μὰ τὸν Δί' οὐ δῆτ'. ΜΕ. ἀλλὰ πῶς;
ΠΕ. ὁμοθυμαδὸν
σποδεῖν ἅπαντας τοὺς ἀλαζόνας δοκεῖ.
ΜΕ. ὑπάγοιμι τἄρ' ἄν.
ΠΕ. νὴ Δί', ὡς οὐκ οἶδ' ἂν εἰ
φθαίης ἄν· ἐπίκεινται γὰρ ἐγγὺς αὑταιί.
ΜΕ. οἴμοι κακοδαίμων.
ΠΕ. οὐκ ἔλεγον ἐγὼ πάλαι;
οὐκ ἀναμετρήσεις σαυτὸν ἀπιὼν ἀλλαχῇ;

ΕΠΙΣΚΟΠΟΣ.

ποῦ πρόξενοι;
ΠΕ. τίς ὁ Σαρδανάπαλλος οὑτοσί;
ΕΠΙ. ἐπίσκοπος ἥκω δεῦρο τῷ κυάμῳ λαχὼν
ἐς τὰς Νεφελοκοκκυγίας.

ΠΕ. ἐπίσκοπος;
ἔπεμψε δὲ τίς σε δεῦρο;
ΕΠΙ. φαῦλον βιβλίον
Τελέου τι.
ΠΕ. βούλει δῆτα τὸν μισθὸν λαβὼν
μὴ πράγματ' ἔχειν, ἀλλ' ἀπιέναι;
ΕΠΙ. νὴ τοὺς θεούς.
ἐκκλησιάσαι δ' οὖν ἐδεόμην οἴκοι μένων.
ἔστιν γὰρ ἃ δι' ἐμοῦ πέπρακται Φαρνάκῃ.
ΠΕ. ἄπιθι λαβών· ἔστιν δ' ὁ μισθὸς οὑτοσί.
ΕΠΙ. τουτὶ τί ἦν; ΠΕ. ἐκκλησία περὶ Φαρνάκου.
ΕΠΙ. μαρτύρομαι τυπτόμενος ὢν ἐπίσκοπος.
ΠΕ. οὐκ ἀποσοβήσεις; οὐκ ἀποίσεις τὼ κάδω;
οὐ δεινά; καὶ πέμπουσιν ἤδη 'πισκόπους
ἐς τὴν πόλιν, πρὶν καὶ τεθύσθαι τοῖς θεοῖς.

ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.

'Εὰν δ' ὁ Νεφελοκοκκυγιεὺς τὸν 'Αθηναῖον
ἀδικῇ—
ΠΕ. τουτὶ τί ἔστιν αὖ κακόν; τί τὸ βιβλίον;
ΨΗ. ψηφισματοπώλης εἰμί, καὶ νόμους νέους
ἥκω παρ' ὑμᾶς δεῦρο πωλήσων. ΠΕ. τὸ τί;
ΨΗ. Χρῆσθαι Νεφελοκοκκυγιᾶς τοῖσδε τοῖς μέτροισι
καὶ σταθμοῖσι καὶ [ψηφίσμασι,] καθάπερ 'Ολο-
φύξιοι.
ΠΕ. σὺ δέ γ' οἷσπερ ὠτοτύξιοι χρήσει τάχα.
ΨΗ. οὗτος, τί πάσχεις;
ΠΕ. οὐκ ἀποίσεις τοὺς νόμους;
πικροὺς ἐγώ σοι τήμερον δείξω νόμους.
ΕΠΙ. καλοῦμαι Πειθέταιρον ὕβρεως ἐς τὸν μουνυ-
χιῶνα μῆνα.
ΠΕ. ἄληθες, οὗτος; ἔτι γὰρ ἐνταῦθ' ἦσθα σύ;

ΨΗ. Ἐὰν δέ τις ἐξελαύνῃ τοὺς ἄρχοντας, καὶ μὴ
δέχηται κατὰ τὴν στήλην,—
ΠΕ. οἴμοι κακοδαίμων, καὶ σὺ γὰρ ἐνταῦθ' ἦσθ' ἔτι;
ΕΠΙ. ἀπολῶ σε, καὶ γράφω σε μυρίας δραχμάς—
ΠΕ. ἐγὼ δὲ σοῦ γε τὼ κάδω διασκεδῶ.
ΨΗ. μέμνησ' ὅτε τῆς στήλης κατετίλας ἑσπέρας;
ΠΕ. αἰβοῖ· λαβέτω τις αὐτόν. οὗτος, οὐ μενεῖς;
ΧΟ. ἀπίωμεν ἡμεῖς ὡς τάχιστ' ἐντευθενὶ
θύσοντες εἴσω τοῖς θεοῖσι τὸν τράγον.

ΧΟΡΟΥ ΠΑΡΑΒΑΣΙΣ ΕΤΕΡΑ.

ἤδη 'μοὶ τῷ παντόπτᾳ [στρ.
καὶ παντάρχᾳ θνητοὶ πάντες
θύσουσ' εὐκταίαις εὐχαῖς.
πᾶσαν μὲν γὰρ γᾶν ὀπτεύω,
σώζω δ' εὐθαλεῖς καρπούς,
κτείνων παμφύλων γένναν
θηρῶν, ἃ πάντ' ἐν γαίᾳ
ἐκ κάλυκος αὐξανόμενον γένυσι παμφάγοις
δένδρεσί τ' ἐφημένα καρπὸν ἀποβόσκεται·
κτείνω δ' οἳ κήπους εὐώδεις
φθείρουσιν λύμαις ἐχθίσταις·
ἑρπετά τε καὶ δάκετα πάνθ' ὅσαπερ
ἔστιν ὑπ' ἐμᾶς πτέρυγος ἐν φοναῖς ὄλλυται.
τῇδε μέντοι θἠμέρᾳ μάλιστ' ἐπαναγορεύεται, [ἐπιρρ.
ἤν ἀποκτείνῃ τις ὑμῶν Διαγόραν τὸν Μήλιον,
λαμβάνειν τάλαντον, ἤν τε τῶν τυράννων τίς τινα
τῶν τεθνηκότων ἀποκτείνῃ, τάλαντον λαμβάνειν.
βουλόμεσθ' οὖν νῦν ἀνειπεῖν ταῦτα χἠμεῖς ἐνθάδε·
ἢν ἀποκτείνῃ τις ὑμῶν Φιλοκράτη τὸν Στρούθιον,
λήψεται τάλαντον· ἢν δὲ ζῶντά γ' ἀγάγῃ, τέτταρα.

ὅτι συνείρων τοὺς σπίνους πωλεῖ καθ' ἑπτὰ τοὐβολοῦ,
εἶτα φυσῶν τὰς κίχλας δείκνυσι καὶ λυμαίνεται,
τοῖς τε κοψίχοισιν εἰς τὰς ῥῖνας ἐγχεῖ τὰ πτερά,
τὰς περιστεράς θ' ὁμοίως ξυλλαβὼν εἵρξας ἔχει,
κἀπαναγκάζει παλεύειν δεδεμένας ἐν δικτύῳ.
ταῦτα βουλόμεσθ' ἀνειπεῖν· κεἴ τις ὄρνιθας τρέφει
εἰργμένους ὑμῶν ἐν αὐλῇ, φράζομεν μεθιέναι.
ἢν δὲ μὴ πίθησθε, συλληφθέντες ὑπὸ τῶν ὀρνέων
αὖθις ὑμεῖς αὖ παρ' ἡμῖν δεδεμένοι παλεύσετε.
εὔδαιμον φῦλον πτηνῶν [ἀντιστρ.
οἰωνῶν, οἳ χειμῶνος μὲν
χλαίνας οὐκ ἀμπισχνοῦνται·
οὐδ' αὖ θερμὴ πνίγους ἡμᾶς
ἀκτὶς τηλαυγὴς θάλπει·
ἀλλ' ἀνθηρῶν λειμώνων
φύλλων ἐν κόλποις ναίω,
ἡνίκ' ἂν ὁ θεσπέσιος ὀξὺ μέλος ἀχέτας
θάλπεσι μεσημβρινοῖς ἡλιομανὴς βοᾷ.
χειμάζω δ' ἐν κοίλοις ἄντροις,
Νύμφαις οὐρείαις ξυμπαίζων·
ἠρινά τε βοσκόμεθα παρθένια
λευκότροφα μύρτα, Χαρίτων τε κηπεύματα.
τοῖς κριταῖς εἰπεῖν τι βουλόμεσθα τῆς νίκης πέρι, [ἀντεπίρ.
ὅσ' ἀγάθ', ἢν κρίνωσιν ἡμᾶς, πᾶσιν αὐτοῖς δώσομεν,
ὥστε κρείττω δῶρα πολλῷ τῶν 'Αλεξάνδρου λαβεῖν.
πρῶτα μὲν γὰρ οὗ μάλιστα πᾶς κριτὴς ἐφίεται,
γλαῦκες ὑμᾶς οὔποτ' ἐπιλείψουσι Λαυρειωτικαί·
ἀλλ' ἐνοικήσουσιν ἔνδον, ἔν τε τοῖς βαλλαντίοις
ἐννεοττεύσουσι κἀκλέψουσι μικρὰ κέρματα.
εἶτα πρὸς τούτοισιν ὥσπερ ἐν ἱεροῖς οἰκήσετε.

τὰς γὰρ ὑμῶν οἰκίας ἐρέψομεν πρὸς ἀετόν·
κἂν λαχόντες ἀρχίδιον εἶθ' ἁρπάσαι βούλησθέ τι,
ὀξὺν ἱερακίσκον ἐς τὰς χεῖρας ὑμῖν δώσομεν.
ἢν δέ που δειπνῆτε, πρηγορῶνας ὑμῖν πέμψομεν.
ἢν δὲ μὴ κρίνητε, χαλκεύεσθε μηνίσκους φορεῖν
ὥσπερ ἀνδριάντες· ὡς ὑμῶν ὃς ἂν μὴ μῆν' ἔχῃ,
ὅταν ἔχητε χλανίδα λευκήν, τότε μάλισθ' οὕτω δίκην
δώσεθ' ἡμῖν, πᾶσι τοῖς ὄρνισι κατατιλώμενοι.

ΠΕΙΘΕΤΑΙΡΟΣ. ΧΟΡΟΣ.

τὰ μὲν ἱέρ' ἡμῖν ἐστιν, ὦρνιθες, καλά·
ἀλλ' ὡς ἀπὸ τοῦ τείχους πάρεστιν ἄγγελος
οὐδεὶς ὅτου πευσόμεθα τἀκεῖ πράγματα.
ἀλλ' οὑτοσὶ τρέχει τις Ἀλφειὸν πνέων.

ΑΓΓΕΛΟΣ Α.

ποῦ ποῦ 'στι, ποῦ ποῦ ποῦ 'στι, ποῦ ποῦ ποῦ 'στι, ποῦ
ποῦ Πειθέταιρός ἐστιν ἄρχων; ΠΕ. οὑτοσί.
ΑΓ. Α. ἐξῳκοδόμηταί σοι τὸ τεῖχος. ΠΕ. εὖ λέγεις.
ΑΓ. Α. κάλλιστον ἔργον καὶ μεγαλοπρεπέστατον·
ὥστ' ἂν ἐπάνω μὲν Προξενίδης ὁ Κομπασεὺς
καὶ Θεογένης ἐναντίω δύ' ἅρματε,
ἵππων ὑπόντων μέγεθος ὅσον ὁ δούριος,
ὑπὸ τοῦ πλάτους ἂν παρελασαίτην. ΠΕ. Ἡράκλεις.
ΑΓ. Α. τὸ δὲ μῆκός ἐστι, καὶ γὰρ ἐμέτρησ' αὔτ' ἐγώ,
ἑκατοντορόγυιον.
ΠΕ. ὦ Πόσειδον, τοῦ μάκρους.
τίνες ᾠκοδόμησαν αὐτὸ τηλικουτονί;
ΑΓ. Α. ὄρνιθες, οὐδεὶς ἄλλος, οὐκ Αἰγύπτιος
πλινθοφόρος, οὐ λιθουργός, οὐ τέκτων παρῆν,
ἀλλ' αὐτόχειρες, ὥστε θαυμάζειν ἐμέ.

ἐκ μέν γε Λιβύης ἧκον ὡς τρισμύριαι
γέρανοι, θεμελίους καταπεπωκυῖαι λίθους.
τούτους δ' ἐτύκιζον αἱ κρέκες τοῖς ῥύγχεσιν.
ἕτεροι δ' ἐπλινθούργουν πελαργοὶ μύριοι·
ὕδωρ δ' ἐφόρουν κάτωθεν ἐς τὸν ἀέρα
οἱ χαραδριοὶ καὶ τἄλλα ποτάμι' ὄρνεα.

ΠΕ. ἐπηλοφόρουν δ' αὐτοῖσι τίνες;

ΑΓ. Α. ἐρῳδιοὶ
λεκάναισι. ΠΕ. τὸν δὲ πηλὸν ἐνεβάλλοντο πῶς;

ΑΓ. Α. τοῦτ', ὦγάθ', ἐξεύρητο καὶ σοφώτατα·
οἱ χῆνες ὑποτύπτοντες ὥσπερ ταῖς ἅμαις
ἐς τὰς λεκάνας ἐνέβαλλον αὐτὸν τοῖν ποδοῖν.

ΠΕ. τί δῆτα πόδες ἂν οὐκ ἂν ἐργασαίατο;

ΑΓ. Α. καὶ νὴ Δί' αἱ νῆτταί γε περιεζωσμέναι
ἐπλινθοφόρουν· ἄνω δὲ τὸν ὑπαγωγέα
ἐπέτοντ' ἔχουσαι κατόπιν, ὥσπερ παιδία,
καὶ πηλὸν ἐν τοῖς στόμασιν αἱ χελιδόνες.

ΠΕ. τί δῆτα μισθωτοὺς ἂν ἔτι μισθοῖτό τις;
φέρ' ἴδω, τί δαί; τὰ ξύλινα τοῦ τείχους τίνες
ἀπειργάσαντ';

ΑΓ. Α. ὄρνιθες ἦσαν τέκτονες
σοφώτατοι πελεκᾶντες, οἳ τοῖς ῥύγχεσιν
ἀπεπελέκησαν τὰς πύλας· ἦν δ' ὁ κτύπος
αὐτῶν πελεκώντων ὥσπερ ἐν ναυπηγίῳ.
καὶ νῦν ἅπαντ' ἐκεῖνα πεπύλωται πύλαις,
καὶ βεβαλάνωται καὶ φυλάττεται κύκλῳ,
ἐφοδεύεται, κωδωνοφορεῖται, πανταχῇ
φυλακαὶ καθεστήκασι καὶ φρυκτωρίαι
ἐν τοῖσι πύργοις. ἀλλ' ἐγὼ μὲν ἀποτρέχων
ἀπονίψομαι· σὺ δ' αὐτὸς ἤδη τἄλλα δρᾶ.

ΧΟ. οὗτος, τί ποιεῖς; ἆρα θαυμάζεις ὅτι
οὕτω τὸ τεῖχος ἐκτετείχισται ταχύ;

ΠΕ. νὴ τοὺς θεοὺς ἔγωγε· καὶ γὰρ ἄξιον·
ἴσα γὰρ ἀληθῶς φαίνεταί μοι ψεύδεσιν.
ἀλλ' ὅδε φύλαξ γὰρ τῶν ἐκεῖθεν ἄγγελος
ἐσθεῖ πρὸς ἡμᾶς δεῦρο, πυρρίχην βλέπων.

ΑΓΓΕΛΟΣ Β.

ἰοὺ ἰού, ἰοὺ ἰού, ἰοὺ ἰού.
ΠΕ. τί τὸ πρᾶγμα τουτί;
ΑΓ. Β. δεινότατα πεπόνθαμεν.
τῶν γὰρ θεῶν τις ἄρτι τῶν παρὰ τοῦ Διὸς
διὰ τῶν πυλῶν εἰσέπτετ' εἰς τὸν ἀέρα,
λαθὼν κολοιοὺς φύλακας ἡμεροσκόπους.
ΠΕ. ὢ δεινὸν ἔργον καὶ σχέτλιον εἰργασμένος.
τίς τῶν θεῶν;
ΑΓ. Β. οὐκ ἴσμεν· ὅτι δ' εἶχε πτερά,
τοῦτ' ἴσμεν.
ΠΕ. οὔκουν δῆτα περιπόλους ἐχρῆν
πέμψαι κατ' αὐτὸν εὐθύς;
ΑΓ. Β. ἀλλ' ἐπέμψαμεν
τρισμυρίους ἱέρακας ἱπποτοξότας,
χωρεῖ δὲ πᾶς τις ὄνυχας ἠγκυλωμένος,
κερχνῄς, τριόρχης, γύψ, κύμινδις, ἀετός·
ῥύμῃ τε καὶ πτεροῖσι καὶ ῥοιζήμασιν
αἰθὴρ δονεῖται τοῦ θεοῦ ζητουμένου·
κἄστ' οὐ μακρὰν ἄπωθεν, ἀλλ' ἐνταῦθά που
ἤδη 'στίν.
ΠΕ. οὐκοῦν σφενδόνας δεῖ λαμβάνειν
καὶ τόξα· χώρει δεῦρο πᾶς ὑπηρέτης·
τόξευε, παῖε, σφενδόνην τίς μοι δότω.
ΧΟ. πόλεμος αἴρεται, πόλεμος οὐ φατὸς
πρὸς ἐμὲ καὶ θεούς. ἀλλὰ φύλαττε πᾶς
ἀέρα περινέφελον, ὃν Ἔρεβος ἐτέκετο,

μή σε λάθῃ θεῶν τις ταύτῃ περῶν·
ἄθρει δὲ πᾶς τις πανταχῇ κύκλῳ σκοπῶν,
ὡς ἐγγὺς ἤδη δαίμονος πεδαρσίου
δίνης πτερωτὸς φθόγγος ἐξακούεται.
ΠΕ. αὕτη σὺ ποῖ ποῖ ποῖ πέτει ; μέν' ἥσυχος,
ἔχ' ἀτρέμας· αὐτοῦ στῆθ'· ἐπίσχες τοῦ δρόμου.
τίς εἶ ; ποδαπή ; λέγειν ἐχρῆν ὁπόθεν ποτ' εἶ.

ΙΡΙΣ.

παρὰ τῶν θεῶν ἔγωγε τῶν Ὀλυμπίων.
ΠΕ. ὄνομα δέ σοι τί ἐστι, πλοῖον, ἢ κυνῆ ;
ΙΡ. Ἶρις ταχεῖα. ΠΕ. Πάραλος, ἢ Σαλαμινία ;
ΙΡ. τί δὲ τοῦτο ;
ΠΕ. ταυτηνί τις οὐ ξυλλήψεται
ἀναπτόμενος τρίορχος ;
ΙΡ. ἐμὲ ξυλλήψεται ;
τί ποτ' ἐστὶ τουτὶ τὸ κακόν ; ΠΕ. οἰμώξει μακρά.
ΙΡ. ἄτοπόν γε τουτὶ πρᾶγμα.
ΠΕ. κατὰ ποίας πύλας
εἰσῆλθες εἰς τὸ τεῖχος, ὦ μιαρωτάτη ;
ΙΡ. οὐκ οἶδα μὰ Δί' ἔγωγε κατὰ ποίας πύλας.
ΠΕ. ἤκουσας αὐτῆς οἷον εἰρωνεύεται ;
πρὸς τοὺς κολοιάρχους προσῆλθες ; οὐ λέγεις ;
σφραγῖδ' ἔχεις παρὰ τῶν πελαργῶν ;
ΙΡ. τί τὸ κακόν ;
ΠΕ. οὐκ ἔλαβες ; ΙΡ. ὑγιαίνεις μέν ;
ΠΕ. οὐδὲ σύμβολον
ἐπέβαλεν ὀρνίθαρχος οὐδείς σοι παρών ;
ΙΡ. μὰ Δί' οὐκ ἔμοιγ' ἐπέβαλεν οὐδείς, ὦ μέλε.
ΠΕ. κᾆπειτα δῆθ' οὕτω σιωπῇ διαπέτει
διὰ τῆς πόλεως τῆς ἀλλοτρίας καὶ τοῦ χάους ;

ΙΡ. ποίᾳ γὰρ ἄλλῃ χρὴ πέτεσθαι τοὺς θεούς;
ΠΕ. οὐκ οἶδα μὰ Δί' ἔγωγε· τῇδε μὲν γὰρ οὔ.
ἀδικεῖς δὲ καὶ νῦν. ἆρά γ' οἶσθα τοῦθ', ὅτι
δικαιότατ' ἂν ληφθεῖσα πασῶν Ἰρίδων
ἀπέθανες, εἰ τῆς ἀξίας ἐτύγχανες;
ΙΡ. ἀλλ' ἀθάνατός εἰμ'.
ΠΕ. ἀλλ' ὅμως ἂν ἀπέθανες.
δεινότατα γάρ τοι πεισόμεσθ', ἐμοὶ δοκεῖ,
εἰ τῶν μὲν ἄλλων ἄρχομεν, ὑμεῖς δ' οἱ θεοὶ
ἀκολασταινεῖτε, κοὐδέπω γνώσεσθ' ὅτι
ἀκροατέον ὑμῖν ἐν μέρει τῶν κρειττόνων.
φράσον δέ τοί μοι, τὼ πτέρυγε ποῖ ναυστολεῖς;
ΙΡ. ἐγώ; πρὸς ἀνθρώπους πέτομαι παρὰ τοῦ πατρὸς
φράσουσα θύειν τοῖς Ὀλυμπίοις θεοῖς
μηλοσφαγεῖν τε βουθύτοις ἐπ' ἐσχάραις
κνισᾶν τ' ἀγυιάς.
ΠΕ. τί σὺ λέγεις; ποίοις θεοῖς;
ΙΡ. ποίοισιν; ἡμῖν, τοῖς ἐν οὐρανῷ θεοῖς.
ΠΕ. θεοὶ γὰρ ὑμεῖς; ΙΡ. τίς γάρ ἐστ' ἄλλος θεός;
ΠΕ. ὄρνιθες ἀνθρώποισι νῦν εἰσιν θεοί,
οἷς θυτέον αὐτούς, ἀλλὰ μὰ Δί' οὐ τῷ Διί.
ΙΡ. ὦ μῶρε μῶρε, μὴ θεῶν κίνει φρένας
δεινάς, ὅπως μή σου γένος πανώλεθρον
Διὸς μακέλλῃ πᾶν ἀναστρέψῃ Δίκη,
λιγνὺς δὲ σῶμα καὶ δόμων περιπτυχὰς
καταιθαλώσῃ σου Λικυμνίαις βολαῖς.
ΠΕ. ἄκουσον αὕτη· παῦε τῶν παφλασμάτων·
ἔχ' ἀτρέμα· φέρ' ἴδω, πότερα Λυδὸν ἢ Φρύγα
ταυτὶ λέγουσα μορμολύττεσθαι δοκεῖς;
ἆρ' οἶσθ' ὅτι Ζεὺς εἴ με λυπήσει πέρα,
μέλαθρα μὲν αὐτοῦ καὶ δόμους Ἀμφίονος
καταιθαλώσω πυρφόροισιν αἰετοῖς,

πέμψω δὲ πορφυρίωνας ἐς τὸν οὐρανὸν
ὄρνις ἐπ' αὐτόν, παρδαλᾶς ἐνημμένους,
πλεῖν ἑξακοσίους τὸν ἀριθμόν; καὶ δή ποτε
εἷς Πορφυρίων αὐτῷ παρέσχε πράγματα.
ΙΡ. διαρραγείης, ὦ μέλ', αὐτοῖς ῥήμασιν.
ΠΕ. οὐκ ἀποσοβήσεις; οὐ ταχέως; εὐρὰξ πατάξ.
ΙΡ. ἦ μήν σε παύσει τῆς ὕβρεως οὑμὸς πατήρ.
ΠΕ. οἴμοι τάλας. οὔκουν ἑτέρωσε πετομένη
καταιθαλώσεις τῶν νεωτέρων τινά;
ΧΟ. ἀποκεκλῄκαμεν διογενεῖς θεοὺς
μηκέτι τὴν ἐμὴν διαπερᾶν πόλιν,
μηδέ τιν' ἱερόθυτον ἀνὰ δάπεδον ἔτι
τῇδε βροτῶν θεοῖσι πέμπειν καπνόν.
ΠΕ. δεινόν γε τὸν κήρυκα τὸν παρὰ τοὺς βροτοὺς
οἰχόμενον, εἰ μηδέποτε νοστήσει πάλιν.

ΚΗΡΥΞ.

ὦ Πειθέταιρ', ὦ μακάρι', ὦ σοφώτατε,
ὦ κλεινότατ', ὦ σοφώτατ', ὦ γλαφυρώτατε,
ὦ τρισμακάρι', ὦ κατακέλευσον. ΠΕ. τί σὺ λέγεις;
ΚΗ. στεφάνῳ σε χρυσῷ τῷδε σοφίας οὕνεκα
στεφανοῦσι καὶ τιμῶσιν οἱ πάντες λεῴ.
ΠΕ. δέχομαι. τί δ' οὕτως οἱ λεῴ τιμῶσί με;
ΚΗ. ὦ κλεινοτάτην αἰθέριον οἰκίσας πόλιν,
οὐκ οἶσθ' ὅσην τιμὴν παρ' ἀνθρώποις φέρει,
ὅσους τ' ἐραστὰς τῆσδε τῆς χώρας ἔχεις.
πρὶν μὲν γὰρ οἰκίσαι σε τήνδε τὴν πόλιν,
ἐλακωνομάνουν ἅπαντες ἄνθρωποι τότε,
ἐκόμων, ἐπείνων, ἐρρύπων, ἐσωκράτων,
ἐσκυταλιοφόρουν· νῦν δ' ὑποστρέψαντες αὖ
ὀρνιθομανοῦσι, πάντα δ' ὑπὸ τῆς ἡδονῆς
ποιοῦσιν ἅπερ ὄρνιθες ἐκμιμούμενοι,

πρῶτον μὲν εὐθὺς πάντες ἐξ εὐνῆς ἅμ' ἂν
ἐπέτονθ' ἕωθεν ὥσπερ ἡμεῖς ἐπὶ νομόν·
κἄπειτ' ἂν ἅμα κατῆρον ἐς τὰ βιβλία·
εἶτ' ἀπενέμοντ' ἐνταῦθα τὰ ψηφίσματα.
ὠρνιθομάνουν δ' οὕτω περιφανῶς ὥστε καὶ
πολλοῖσιν ὀρνίθων ὀνόματ' ἦν κείμενα.
πέρδιξ μὲν εἷς κάπηλος ὠνομάζετο
χωλός, Μενίππῳ δ' ἦν χελιδὼν τοὔνομα,
'Οπουντίῳ δ' ὀφθαλμὸν οὐκ ἔχων κόραξ,
κορυδὸς Φιλοκλέει, χηναλώπηξ Θεογένει,
ἶβις Λυκούργῳ, Χαιρεφῶντι νυκτερίς,
Συρακοσίῳ δὲ κίττα· Μειδίας δ' ἐκεῖ
ὄρτυξ ἐκαλεῖτο· καὶ γὰρ ἤκειν ὄρτυγι
ὑπ' ὀρτυγοκόπου τὴν κεφαλὴν πεπληγμένῳ.
ᾖδον δ' ὑπὸ φιλορνιθίας πάντες μέλη,
ὅπου χελιδὼν ἦν τις ἐμπεποιημένη
ἢ πηνέλοψ ἢ χήν τις ἢ περιστερὰ
ἢ πτέρυγες, ἢ πτεροῦ τι καὶ σμικρὸν προσῆν.
τοιαῦτα μὲν τἀκεῖθεν. ἓν δέ σοι λέγω·
ἥξουσ' ἐκεῖθεν δεῦρο πλεῖν ἢ μύριοι
πτερῶν δεόμενοι καὶ τρόπων γαμψωνύχων·
ὥστε πτερῶν σοι τοῖς ἐποίκοις δεῖ ποθέν.
ΠΕ. οὐ τἄρα μὰ Δί' ἡμῖν ἔτ' ἔργον ἑστάναι.
ἀλλ' ὡς τάχιστα σὺ μὲν ἰὼν τὰς ἀρρίχους
καὶ τοὺς κοφίνους ἅπαντας ἐμπίμπλη πτερῶν·
Μανῆς δὲ φερέτω μοι θύραζε τὰ πτερά·
ἐγὼ δ' ἐκείνων τοὺς προσιόντας δέξομαι.
ΧΟ. ταχὺ δὴ πολυάνορα τὰν πόλιν
καλεῖ τις ἀνθρώπων·
τύχη μόνον προσείη.
κατέχουσι δ' ἔρωτες ἐμᾶς πόλεως.
ΠΕ. θᾶττον φέρειν κελεύω.

ΧΟ. τί γὰρ οὐκ ἔνι ταύτῃ
καλὸν ἀνδρὶ μετοικεῖν;
Σοφία, Πόθος, ἀμβρόσιαι Χάριτες,
τό τε τᾶς ἀγανόφρονος Ἁσυχίας
εὐάμερον πρόσωπον.
ΠΕ. ὡς βλακικῶς διακονεῖς·
οὐ θᾶττον ἐγκονήσεις;
ΧΟ. φερέτω κάλαθον ταχύ τις πτερῶν,
σὺ δ' αὖθις ἐξόρμα,
τύπτων γε τοῦτον ὡδί.
πάνυ γὰρ βραδύς ἐστί τις ὥσπερ ὄνος.
ΠΕ. Μανῆς γάρ ἐστι δειλός.
ΧΟ. σὺ δὲ τὰ πτερὰ πρῶτον
διάθες τάδε κόσμῳ·
τά τε μουσίχ' ὁμοῦ τά τε μαντικὰ καὶ
τὰ θαλάττι'. ἔπειτα δ' ὅπως φρονίμως
πρὸς ἄνδρ' ὁρῶν πτερώσεις.
ΠΕ. οὔ τοι μὰ τὰς κερχνῇδας ἔτι σοῦ σχήσομαι,
οὕτως ὁρῶν σε δειλὸν ὄντα καὶ βραδύν.

ΠΑΤΡΑΛΟΙΑΣ.

γενοίμαν αἐτὸς ὑψιπέτας,
ὡς ἂν ποταθείην ὑπὲρ ἀτρυγέτου γλαυκᾶς ἐπ' οἶδμα λίμνας.
ΠΕ. ἔοικεν οὐ ψευδαγγελήσειν ἄγγελος.
ᾄδων γὰρ ὅδε τις αἐτοὺς προσέρχεται.
ΠΑ. αἰβοῖ·
οὐκ ἔστιν οὐδὲν τοῦ πέτεσθαι γλυκύτερον·
[ἐρῶ δ' ἐγώ τοι τῶν ἐν ὄρνισιν νόμων.]
ὀρνιθομανῶ γὰρ καὶ πέτομαι, καὶ βούλομαι
οἰκεῖν μεθ' ὑμῶν, κἀπιθυμῶ τῶν νόμων.
ΠΕ. ποίων νόμων; πολλοὶ γὰρ ὀρνίθων νόμοι.

ΠΑ. πάντων· μάλιστα δ' ὅτι καλὸν νομίζεται
τὸν πατέρα τοῖς ὄρνισιν ἄγχειν καὶ δάκνειν.
ΠΕ. καὶ νὴ Δί' ἀνδρεῖόν γε πάνυ νομίζομεν,
ὃς ἂν πεπλήγῃ τὸν πατέρα νεοττὸς ὤν.
ΠΑ. διὰ ταῦτα μέντοι δεῦρ' ἀνοικισθεὶς ἐγὼ
ἄγχειν ἐπιθυμῶ τὸν πατέρα καὶ πάντ' ἔχειν.
ΠΕ. ἀλλ' ἔστιν ἡμῖν τοῖσιν ὄρνισιν νόμος
παλαιὸς ἐν ταῖς τῶν πελαργῶν κύρβεσιν·
ἐπὴν ὁ πατὴρ ὁ πελαργὸς ἐκπετησίμους
πάντας ποιήσῃ τοὺς πελαργιδῆς τρέφων,
δεῖ τοὺς νεοττοὺς τὸν πατέρα πάλιν τρέφειν.
ΠΑ. ἀπέλαυσά τἄρ' ἂν νὴ Δί' ἐλθὼν ἐνθαδί,
εἴπερ γέ μοι καὶ τὸν πατέρα βοσκητέον.
ΠΕ. οὐδέν γ'. ἐπειδήπερ γὰρ ἦλθες, ὦ μέλε,
εὔνους πτερώσω σ' ὥσπερ ὄρνιν ὀρφανόν.
σοὶ δ', ὦ νεανίσκ', οὐ κακῶς ὑποθήσομαι,
ἀλλ' οἷάπερ αὐτὸς ἔμαθον ὅτε παῖς ἦ. σὺ γὰρ
τὸν μὲν πατέρα μὴ τύπτε· ταυτηνδὶ λαβὼν
τὴν πτέρυγα, καὶ τουτὶ τὸ πλῆκτρον θἀτέρᾳ,
νομίσας ἀλεκτρυόνος ἔχειν τονδὶ λόφον,
φρούρει, στρατεύου, μισθοφορῶν σαυτὸν τρέφε,
τὸν πατέρ' ἔα ζῆν· ἀλλ' ἐπειδὴ μάχιμος εἶ,
εἰς τἀπὶ Θρᾴκης ἀποπέτου, κἀκεῖ μάχου.
ΠΑ. νὴ τὸν Διόνυσον, εὖ γέ μοι δοκεῖς λέγειν,
καὶ πείσομαί σοι. ΠΕ. νοῦν ἄρ' ἕξεις νὴ Δία.

ΚΙΝΗΣΙΑΣ.

ἀναπέτομαι δὴ πρὸς Ὄλυμπον πτερύγεσσι κούφαις·
πέτομαι δ' ὁδὸν ἄλλοτ' ἐπ' ἄλλαν μελέων
ΠΕ. τουτὶ τὸ πρᾶγμα φορτίου δεῖται πτερῶν.
ΚΙ. ἀφόβῳ φρενὶ σώματί τε νέαν ἐφέπων—

ΠΕ. ἀσπαζόμεσθα φιλύρινον Κινησίαν.
τί δεῦρο πόδα σὺ κυλλὸν ἀνὰ κύκλον κυκλεῖς;
ΚΙ. ὄρνις γενέσθαι βούλομαι
λιγύφθογγος ἀηδών.
ΠΕ. παῦσαι μελῳδῶν, ἀλλ' ὅ τι λέγεις εἰπέ μοι.
ΚΙ. ὑπὸ σοῦ πτερωθεὶς βούλομαι μετάρσιος
ἀναπτόμενος ἐκ τῶν νεφελῶν καινὰς λαβεῖν
ἀεροδονήτους καὶ νιφοβόλους ἀναβολάς.
ΠΕ. ἐκ τῶν νεφελῶν γὰρ ἄν τις ἀναβολὰς λάβοι;
ΚΙ. κρέμαται μὲν οὖν ἐντεῦθεν ἡμῶν ἡ τέχνη.
τῶν διθυράμβων γὰρ τὰ λαμπρὰ γίγνεται
ἀέρια καὶ σκοτεινὰ καὶ κυαναυγέα
καὶ πτεροδόνητα· σὺ δὲ κλύων εἴσει τάχα.
ΠΕ. οὐ δῆτ' ἔγωγε.
ΚΙ. νὴ τὸν Ἡρακλέα σύ γε.
ἅπαντα γὰρ δίειμί σοι τὸν ἀέρα
εἴδωλα πετεινῶν
αἰθεροδρόμων,
οἰωνῶν ταναοδείρων.
ΠΕ. ὠόπ.
ΚΙ. τὸν ἅλαδε δρόμον ἁλάμενος
ἅμ' ἀνέμων πνοαῖσι βαίην,
ΠΕ. νὴ τὸν Δί' ἦ 'γώ σου καταπαύσω τὰς πνοάς.
ΚΙ. τοτὲ μὲν νοτίαν στείχων πρὸς ὁδόν,
τοτὲ δ' αὖ βορέᾳ σῶμα πελάζων
ἀλίμενον αἰθέρος αὔλακα τέμνων.
χαρίεντά γ', ὦ πρεσβῦτ', ἐσοφίσω καὶ σοφά.
ΠΕ. οὐ γὰρ σὺ χαίρεις πτεροδόνητος γενόμενος;
ΚΙ. ταυτὶ πεποίηκας τὸν κυκλιοδιδάσκαλον,
ὃς ταῖσι φυλαῖς περιμάχητός εἰμ' ἀεί;
ΠΕ. βούλει διδάσκειν καὶ παρ' ἡμῖν οὖν μένων
Λεωτροφίδῃ χορὸν πετομένων ὀρνέων

Κεκροπίδα φυλήν;

ΚΙ. καταγελᾷς μου, δῆλος εἶ.
ἀλλ' οὖν ἔγωγ' οὐ παύσομαι, τοῦτ' ἴσθ' ὅτι,
πρὶν ἂν πτερωθεὶς διαδράμω τὸν ἀέρα.

ΣΥΚΟΦΑΝΤΗΣ.

ὄρνιθές τίνες οἵδ' οὐδὲν ἔχοντες πτεροποίκιλοι,
τανυσίπτερε ποικίλα χελιδοῖ;

ΠΕ. τουτὶ τὸ κακὸν οὐ φαῦλον ἐξεγρήγορεν.
ὅδ' αὖ μινυρίζων δεῦρό τις προσέρχεται.

ΣΥ. τανυσίπτερε ποικίλα μάλ' αὖθις.

ΠΕ. ἐς θοἰμάτιον τὸ σκόλιον ᾄδειν μοι δοκεῖ,
δεῖσθαι δ' ἔοικεν οὐκ ὀλίγων χελιδόνων.

ΣΥ. τίς ὁ πτερῶν δεῦρ' ἐστὶ τοὺς ἀφικνουμένους;

ΠΕ. ὁδὶ πάρεστιν· ἀλλ' ὅτου δεῖ χρὴ λέγειν.

ΣΥ. πτερῶν πτερῶν δεῖ· μὴ πύθῃ τὸ δεύτερον.

ΠΕ. μῶν εὐθὺ Πελλήνης πέτεσθαι διανοεῖ;

ΣΥ. μὰ Δί', ἀλλὰ κλητήρ εἰμι νησιωτικὸς
καὶ συκοφάντης, ΠΕ. ὦ μακάριε τῆς τέχνης.

ΣΥ. καὶ πραγματοδίφης. εἶτα δέομαι πτερὰ λαβὼν
κύκλῳ περισοβεῖν τὰς πόλεις καλούμενος.

ΠΕ. ὑπὸ πτερύγων τί προσκαλεῖ σοφώτερον;

ΣΥ. μὰ Δί', ἀλλ' ἵν' οἱ λῃσταί γε μὴ λυπῶσί με,
μετὰ τῶν γεράνων τ' ἐκεῖθεν ἀναχωρῶ πάλιν,
ἀνθ' ἕρματος πολλὰς καταπεπωκὼς δίκας.

ΠΕ. τουτὶ γὰρ ἐργάζει σὺ τοὔργον; εἰπέ μοι,
νεανίας ὢν συκοφαντεῖς τοὺς ξένους;

ΣΥ. τί γὰρ πάθω; σκάπτειν γὰρ οὐκ ἐπίσταμαι.

ΠΕ. ἀλλ' ἔστιν ἕτερα νὴ Δί' ἔργα σώφρονα,
ἀφ' ὧν διαζῆν ἄνδρα χρῆν τοσουτονὶ
ἐκ τοῦ δικαίου μᾶλλον ἢ δικορραφεῖν.

ΣΥ. ὦ δαιμόνιε, μὴ νουθέτει μ', ἀλλὰ πτέρου.

ΠΕ. νῦν τοι λέγων πτερῶ σε.
ΣΥ. καὶ πῶς ἂν λόγοις
ἄνδρα πτερώσειας σύ;
ΠΕ. πάντες τοῖς λόγοις
ἀναπτεροῦνται. ΣΥ. πάντες;
ΠΕ. οὐκ ἀκήκοας,
ὅταν λέγωσιν οἱ πατέρες ἑκάστοτε
τὰ μειράκια τὰν τοῖσι κουρείοις ταδί·
δεινῶς γέ μου τὸ μειράκιον Διιτρέφης
λέγων ἀνεπτέρωκεν ὥσθ' ἱππηλατεῖν.
ὁ δέ τις τὸν αὑτοῦ φησιν ἐπὶ τραγῳδίᾳ
ἀνεπτερῶσθαι καὶ πεποτῆσθαι τὰς φρένας.
ΣΥ. λόγοισί τἄρα καὶ πτεροῦνται;
ΠΕ. φήμ' ἐγώ.
ὑπὸ γὰρ λόγων ὁ νοῦς τε μετεωρίζεται
ἐπαίρεταί τ' ἄνθρωπος. οὕτω καί σ' ἐγὼ
ἀναπτερώσας βούλομαι χρηστοῖς λόγοις
τρέψαι πρὸς ἔργον νόμιμον.
ΣΥ. ἀλλ' οὐ βούλομαι.
ΠΕ. τί δαὶ ποιήσεις;
ΣΥ. τὸ γένος οὐ καταισχυνῶ.
παππῷος ὁ βίος συκοφαντεῖν ἐστί μοι.
ἀλλὰ πτέρου με ταχέσι καὶ κούφοις πτεροῖς
ἱέρακος, ἢ κερχνῇδος, ὡς ἂν τοὺς ξένους
καλεσάμενος, κᾆτ' ἐγκεκληκὼς ἐνθαδί,
κατ' αὖ πέτωμαι πάλιν ἐκεῖσε.
ΠΕ. μανθάνω.
ὡδὶ λέγεις· ὅπως ἂν ὠφλήκῃ δίκην
ἐνθάδε πρὶν ἥκειν ὁ ξένος.
ΣΥ. πάνυ μανθάνεις.
ΠΕ. κᾄπειθ' ὁ μὲν πλεῖ δεῦρο, σὺ δ' ἐκεῖσ' αὖ πέτει
ἁρπασόμενος τὰ χρήματ' αὐτοῦ.

ΣΥ. πάντ' ἔχεις.
βέμβικος οὐδὲν διαφέρειν δεῖ.
ΠΕ. μανθάνω·
βέμβικα· καὶ μὴν ἔστι μοι νὴ τὸν Δία
κάλλιστα Κερκυραῖα τοιαυτὶ πτερά.
ΣΥ. οἴμοι τάλας· μάστιγ' ἔχεις.
ΠΕ. πτερῶ μὲν οὖν,
οἷσί σε ποιήσω τήμερον βεμβικιᾶν.
ΣΥ. οἴμοι τάλας.
ΠΕ. οὐ πτερυγιεῖς ἐντευθενί;
οὐκ ἀπολιβάξεις, ὦ κάκιστ' ἀπολούμενος;
πικρὰν τάχ' ὄψει στρεψοδικοπανουργίαν.
ἀπίωμεν ἡμεῖς ξυλλαβόντες τὰ πτερά.

ΧΟΡΟΣ.

πολλὰ δὴ καὶ καινὰ καὶ θαυ-
μάστ' ἐπεπτόμεσθα, καὶ
δεινὰ πράγματ' εἴδομεν.
ἔστι γὰρ δένδρον πεφυκὸς
ἔκτοπόν τι, Καρδίας ἀ-
πωτέρω, Κλεώνυμος,
χρήσιμον μὲν οὐδέν, ἄλ-
λως δὲ δειλὸν καὶ μέγα.
τοῦτο τοῦ μὲν ἦρος ἀεὶ
βλαστάνει καὶ συκοφαντεῖ,
τοῦ δὲ χειμῶνος πάλιν τὰς
ἀσπίδας φυλλορροεῖ.
ἔστι δ' αὖ χώρα πρὸς αὐτῷ
τῷ σκότῳ πόρρω τις ἐν
τῇ λύχνων ἐρημίᾳ,
ἔνθα τοῖς ἥρωσιν ἄνθρω-
ποι ξυναριστῶσι καὶ ξύν-

εισι, πλὴν τῆς ἑσπέρας.
τηνικαῦτα δ' οὐκέτ' ἦν
ἀσφαλὲς ξυντυγχάνειν.
εἰ γὰρ ἐντύχοι τις ἥρῳ
τῶν βροτῶν νύκτωρ 'Ορέστῃ,
γυμνὸς ἦν πληγεὶς ὑπ' αὐτοῦ
πάντα τἀπιδέξια.

ΠΡΟΜΗΘΕΥΣ. ΠΕΙΘΕΤΑΙΡΟΣ.

ΠΡ. οἴμοι τάλας, ὁ Ζεὺς ὅπως μή μ' ὄψεται.
ποῦ Πειθέταιρός ἐστιν;
ΠΕ. ἔα, τουτὶ τί ἦν;
τίς οὑγκαλυμμός;
ΠΡ. τῶν θεῶν ὁρᾷς τινα
ἐμοῦ κατόπιν ἐνταῦθα;
ΠΕ. μὰ Δί' ἐγὼ μὲν οὔ.
τίς δ' εἶ σύ; ΠΡ. πηνίκ' ἐστὶν ἄρα τῆς ἡμέρας;
ΠΕ. ὁπηνίκα; σμικρόν τι μετὰ μεσημβρίαν.
ἀλλὰ σὺ τίς εἶ; ΠΡ. βουλυτός, ἢ περαιτέρω;
ΠΕ. οἴμ' ὡς βδελύττομαί σε.
ΠΡ. τί γὰρ ὁ Ζεὺς ποιεῖ;
ἀπαιθριάζει τὰς νεφέλας, ἢ ξυννέφει;
ΠΕ. οἴμωζε μεγάλ'. ΠΡ. οὕτω μὲν ἐκκεκαλύψομαι.
ΠΕ. ὦ φίλε Προμηθεῦ. ΠΡ. παῦε παῦε, μὴ βόα.
ΠΕ. τί γὰρ ἔστι;
ΠΡ. σίγα, μὴ κάλει μου τοὔνομα·
ἀπὸ γάρ μ' ὀλεῖς, εἴ μ' ἐνθάδ' ὁ Ζεὺς ὄψεται.
ἀλλ' ἵνα φράσω σοι πάντα τἄνω πράγματα,
τουτὶ λαβών μου τὸ σκιάδειον ὑπέρεχε
ἄνωθεν, ὡς ἂν μή μ' ὁρῶσιν οἱ θεοί.
ΠΕ. ἰοὺ ἰού.
εὖ γ' ἐπενόησας αὐτὸ καὶ προμηθικῶς.

ὑπόδυθι ταχὺ δή, κᾆτα θαρρήσας λέγε.
ΠΡ. ἄκουε δή νυν. ΠΕ. ὡς ἀκούοντος λέγε.
ΠΡ. ἀπόλωλεν ὁ Ζεύς. ΠΕ. πηνίκ᾽ ἄττ᾽ ἀπώλετο;
ΠΡ. ἐξ οὗπερ ὑμεῖς ᾠκίσατε τὸν ἀέρα.
θύει γὰρ οὐδεὶς οὐδὲν ἀνθρώπων ἔτι
θεοῖσιν, οὐδὲ κνῖσα μηρίων ἄπο
ἀνῆλθεν ὡς ἡμᾶς ἀπ᾽ ἐκείνου τοῦ χρόνου,
ἀλλ᾽ ὡσπερεὶ Θεσμοφορίοις νηστεύομεν
ἄνευ θυηλῶν· οἱ δὲ βάρβαροι θεοὶ
πεινῶντες ὥσπερ Ἰλλυριοὶ κεκριγότες
ἐπιστρατεύσειν φάσ᾽ ἄνωθεν τῷ Διί,
εἰ μὴ παρέξει τἀμπόρι᾽ ἀνεῳγμένα,
ἵν᾽ εἰσάγοιτο σπλάγχνα κατατετμημένα.
ΠΕ. εἰσὶν γὰρ ἕτεροι βάρβαροι θεοί τινες
ἄνωθεν ὑμῶν;
ΠΡ. οὐ γάρ εἰσι βάρβαροι,
ὅθεν ὁ πατρῷός ἐστιν Ἐξηκεστίδῃ;
ΠΕ. ὄνομα δὲ τούτοις τοῖς θεοῖς τοῖς βαρβάροις
τί ἐστίν; ΠΡ. ὅ τι ἐστίν; Τριβαλλοί.
ΠΕ. μανθάνω.
ἐντεῦθεν ἆρα τοὐπιτριβείης ἐγένετο.
ΠΡ. μάλιστα πάντων. ἓν δέ σοι λέγω σαφές·
ἥξουσι πρέσβεις δεῦρο περὶ διαλλαγῶν
παρὰ τοῦ Διὸς καὶ τῶν Τριβαλλῶν τῶν ἄνω·
ὑμεῖς δὲ μὴ σπένδεσθ᾽, ἐὰν μὴ παραδιδῷ
τὸ σκῆπτρον ὁ Ζεὺς τοῖσιν ὄρνισιν πάλιν,
καὶ τὴν Βασίλειάν σοι γυναῖκ᾽ ἔχειν διδῷ.
ΠΕ. τίς ἐστιν ἡ Βασίλεια;
ΠΡ. καλλίστη κόρη,
ἥπερ ταμιεύει τὸν κεραυνὸν τοῦ Διὸς
καὶ τἄλλ᾽ ἁπαξάπαντα, τὴν εὐβουλίαν,
τὴν εὐνομίαν, τὴν σωφροσύνην, τὰ νεώρια,

τὴν λοιδορίαν, τὸν κωλαγρέτην, τὰ τριώβολα.
ΠΕ. ἅπαντά τἄρ' αὐτῷ ταμιεύει.
ΠΡ. φήμ' ἐγώ.
ἥν γ' ἢν σὺ παρ' ἐκείνου παραλάβῃς, πάντ' ἔχεις.
τούτων ἕνεκα δεῦρ' ἦλθον, ἵνα φράσαιμί σοι.
ἀεί ποτ' ἀνθρώποις γὰρ εὔνους εἴμ' ἐγώ.
ΠΕ. μόνον θεῶν γὰρ διὰ σ' ἀπανθρακίζομεν.
ΠΡ. μισῶ δ' ἅπαντας τοὺς θεούς, ὡς οἶσθα σύ.
ΠΕ. νὴ τὸν Δί' ἀεὶ δῆτα θεομισὴς ἔφυς.
ΠΡ. Τίμων καθαρός. ἀλλ' ὡς ἂν ἀποτρέχω πάλιν,
φέρε τὸ σκιάδειον, ἵνα με κἂν ὁ Ζεὺς ἴδῃ
ἄνωθεν, ἀκολουθεῖν δοκῶ κανηφόρῳ.
ΠΕ. καὶ τὸν δίφρον γε διφροφόρει τονδὶ λαβών.

ΧΟΡΟΣ.

πρὸς δὲ τοῖς Σκιάποσιν λί-
μνη τις ἔστ', ἄλουτος οὗ
ψυχαγωγεῖ Σωκράτης·
ἔνθα καὶ Πείσανδρος ἦλθε
δεόμενος ψυχὴν ἰδεῖν, ἣ
ζῶντ' ἐκεῖνον προὔλιπε,
σφάγι' ἔχων κάμηλον ἀ-
μνόν τιν', ἧς λαιμοὺς τεμὼν
ὥσπερ οὑδυσσεὺς ἀπῆλθε,
κᾆτ' ἀνῆλθ' αὐτῷ κάτωθεν
πρὸς τὸ λαῖμα τῆς καμήλου
Χαιρεφῶν ἡ νυκτερίς.

ΠΟΣΕΙΔΩΝ. ΤΡΙΒΑΛΛΟΣ. ΗΡΑΚΛΗΣ. ΠΕΙΘΕΤΑΙΡΟΣ.

ΠΟΣ. τὸ μὲν πόλισμα τῆς Νεφελοκοκκυγίας
ὁρᾶν τοδὶ πάρεστιν, οἷ πρεσβευόμεν.

οὗτος, τί δρᾷς; ἐπ' ἀριστέρ' οὕτως ἀμπέχει;
οὐ μεταβαλεῖς θοἰμάτιον ὧδ' ἐπὶ δεξιάν;
τί, ὦ κακόδαιμον; Λαισποδίας εἶ τὴν φύσιν.
ὦ δημοκρατία, ποῖ προβιβᾷς ἡμᾶς ποτε,
εἰ τουτονί γ' ἐχειροτόνησαν οἱ θεοί;
ἕξεις ἀτρέμας; οἴμωζε· πολὺ γὰρ δή σ' ἐγὼ
ἑόρακα πάντων βαρβαρώτατον θεῶν.
ἄγε δὴ τί δρῶμεν, Ἡράκλεις;

ΗΡ. ἀκήκοας
ἐμοῦ γ' ὅτι τὸν ἄνθρωπον ἄγχειν βούλομαι,
ὅστις ποτ' ἔσθ' ὁ τοὺς θεοὺς ἀποτειχίσας.

ΠΟΣ. ἀλλ', ὦγάθ', ᾑρήμεσθα περὶ διαλλαγῶν
πρέσβεις.

ΗΡ. διπλασίως μᾶλλον ἄγχειν μοι δοκεῖ.

ΠΕ. τὴν τυρόκνηστίν τις δότω· φέρε σίλφιον·
τυρὸν φερέτω τις· πυρπόλει τοὺς ἄνθρακας.

ΗΡ. τὸν ἄνδρα χαίρειν οἱ θεοὶ κελεύομεν
τρεῖς ὄντες ἡμεῖς. ΠΕ. ἀλλ' ἐπικνῶ τὸ σίλφιον.

ΗΡ. τὰ δὲ κρέα τοῦ ταῦτ' ἐστίν; ΠΕ. ὄρνιθές τινες
ἐπανιστάμενοι τοῖς δημοτικοῖσιν ὀρνέοις
ἔδοξαν ἀδικεῖν.

ΗΡ. εἶτα δῆτα σίλφιον
ἐπικνᾷς πρότερον αὐτοῖσιν;

ΠΕ. ὦ χαῖρ', Ἡράκλεις.
τί ἔστι;

ΠΟΣ. πρεσβεύοντες ἡμεῖς ἥκομεν
παρὰ τῶν θεῶν περὶ τοῦ πολέμου καταλλαγῆς.

ΟΙΚΕΤΗΣ.

ἔλαιον οὐκ ἔνεστιν ἐν τῇ ληκύθῳ.

ΠΕ. καὶ μὴν τά γ' ὀρνίθεια λιπάρ' εἶναι πρέπει.

ΠΟΣ. ἡμεῖς τε γὰρ πολεμοῦντες οὐ κερδαίνομεν,
ὑμεῖς τ' ἂν ἡμῖν τοῖς θεοῖς ὄντες φίλοι
ὄμβριον ὕδωρ ἂν εἴχετ' ἐν τοῖς τέλμασιν,
ἀλκυονίδας τ' ἂν ἤγεθ' ἡμέρας ἀεί.
τούτων περὶ πάντων αὐτοκράτορες ἥκομεν.
ΠΕ. ἀλλ' οὔτε πρότερον πώποθ' ἡμεῖς ἤρξαμεν
πολέμου πρὸς ὑμᾶς, νῦν τ' ἐθέλομεν, εἰ δοκεῖ,
ἐὰν τὸ δίκαιον ἀλλὰ νῦν ἐθέλητε δρᾶν,
σπονδὰς ποιεῖσθαι. τὰ δὲ δίκαι' ἐστὶν ταδί·
τὸ σκῆπτρον ἡμῖν τοῖσιν ὄρνισιν πάλιν
τὸν Δί' ἀποδοῦναι· κἂν διαλλαττώμεθα.
ἐπὶ τοῖσδε, τοὺς πρέσβεις ἐπ' ἄριστον καλῶ.
ΗΡ. ἐμοὶ μὲν ἀπόχρη ταῦτα, καὶ ψηφίζομαι—
ΠΟΣ. τί, ὦ κακόδαιμον; ἠλίθιος καὶ γάστρις εἶ.
ἀποστερεῖς τὸν πατέρα τῆς τυραννίδος;
ΠΕ. ἄληθες; οὐ γὰρ μεῖζον ὑμεῖς οἱ θεοὶ
ἰσχύσετ', ἢν ὄρνιθες ἄρξωσιν κάτω;
νῦν μέν γ' ὑπὸ ταῖς νεφέλαισιν ἐγκεκρυμμένοι
κύψαντες ἐπιορκοῦσιν ὑμᾶς οἱ βροτοί·
ἐὰν δὲ τοὺς ὄρνις ἔχητε συμμάχους,
ὅταν ὀμνύῃ τις τὸν κόρακα καὶ τὸν Δία,
ὁ κόραξ παρελθὼν τοὐπιορκοῦντος λάθρα
προσπτόμενος ἐκκόψει τὸν ὀφθαλμὸν θενών.
ΠΟΣ. νὴ τὸν Ποσειδῶ, ταῦτά τοι καλῶς λέγεις.
ΗΡ. κἀμοὶ δοκεῖ. ΠΕ. τί δαὶ σὺ φῄς;
ΤΡΙ. ναβαισατρεῦ.
ΠΕ. ὁρᾷς; ἐπαινεῖ χοὖτος. ἕτερον νῦν ἔτι
ἀκούσαθ' ὅσον ὑμᾶς ἀγαθὸν ποιήσομεν.
ἐάν τις ἀνθρώπων ἱερεῖόν τῳ θεῶν
εὐξάμενος, εἶτα διασοφίζηται λέγων,
μενετοὶ θεοί, καὶ μἀποδιδῷ μισητίᾳ
ἀναπράξομεν καὶ ταῦτα.

ΠΟΣ. φέρ' ἴδω, τῷ τρόπῳ;
ΠΕ. ὅταν διαριθμῶν ἀργυρίδιον τύχῃ
ἅνθρωπος οὗτος, ἢ καθῆται λούμενος,
καταπτόμενος ἰκτῖνος, ἁρπάσας λάθρα,
προβάτοιν δυοῖν τιμὴν ἀνοίσει τῷ θεῷ.
ΗΡ. τὸ σκῆπτρον ἀποδοῦναι πάλιν ψηφίζομαι
τούτοις ἐγώ. ΠΟΣ. καὶ τὸν Τριβαλλόν νυν ἐροῦ.
ΗΡ. ὁ Τριβαλλός, οἰμώζειν δοκεῖ σοι;
ΤΡΙ. σαυνάκα
βακταρικροῦσα. ΗΡ. φησί μ' εὖ λέγειν πάνυ.
ΠΟΣ. εἴ τοι δοκεῖ σφῷν ταῦτα, κἀμοὶ συνδοκεῖ.
ΗΡ. οὗτος, δοκεῖ δρᾶν ταῦτα τοῦ σκήπτρου πέρι.
ΠΕ. καὶ νὴ Δί' ἕτερόν γ' ἐστὶν οὗ 'μνήσθην ἐγώ.
τὴν μὲν γὰρ Ἥραν παραδίδωμι τῷ Διί,
τὴν δὲ Βασίλειαν τὴν κόρην γυναῖκ' ἐμοὶ
ἐκδοτέον ἐστίν.
ΠΟΣ. οὐ διαλλαγῶν ἐρᾷς.
ἀπίωμεν οἴκαδ' αὖθις.
ΠΕ. ὀλίγον μοι μέλει.
μάγειρε, τὸ κατάχυσμα χρὴ ποιεῖν γλυκύ.
ΗΡ. ὦ δαιμόνι' ἀνθρώπων Πόσειδον, ποῖ φέρει;
ἡμεῖς περὶ γυναικὸς μιᾶς πολεμήσομεν;
ΠΟΣ. τί δαὶ ποιῶμεν; ΗΡ. ὅ τι; διαλλαττώμεθα.
ΠΟΣ. τί, ᾧζύρ'; οὐκ οἶσθ' ἐξαπατώμενος πάλαι;
βλάπτεις δέ τοι σὺ σαυτόν. ἢν γὰρ ἀποθάνῃ
ὁ Ζεύς, παραδοὺς τούτοισι τὴν τυραννίδα,
πένης ἔσει σύ. σοῦ γὰρ ἅπαντα γίγνεται
τὰ χρήμαθ', ὅσ' ἂν ὁ Ζεὺς ἀποθνήσκων καταλίπῃ.
ΠΕ. οἴμοι τάλας, οἷόν σε περισοφίζεται.
δεῦρ' ὡς ἔμ' ἀποχώρησον, ἵνα τί σοι φράσω.
διαβάλλεταί σ' ὁ θεῖος, ὦ πονηρὲ σύ.
τῶν γὰρ πατρῴων οὐδ' ἀκαρῆ μέτεστί σοι

κατὰ τοὺς νόμους· νόθος γὰρ εἶ κοὐ γνήσιος.
ΗΡ. ἐγὼ νόθος; τί λέγεις;
ΠΕ. σὺ μέντοι νὴ Δία,
ὤν γ᾽ ἐκ ξένης γυναικός. ἢ πῶς ἄν ποτε
ἐπίκληρον εἶναι τὴν Ἀθηναίαν δοκεῖς,
οὖσαν θυγατέρ᾽, ὄντων ἀδελφῶν γνησίων;
ΗΡ. τί δ᾽, ἢν ὁ πατὴρ ἐμοὶ διδῷ τὰ χρήματα
νόθῳ ᾽ποθνήσκων;
ΠΕ. ὁ νόμος αὐτὸν οὐκ ἐᾷ.
οὗτος ὁ Ποσειδῶν πρῶτος, ὃς ἐπαίρει σε νῦν,
ἀνθέξεταί σου τῶν πατρῴων χρημάτων
φάσκων ἀδελφὸς αὐτὸς εἶναι γνήσιος.
ἐρῶ δὲ δὴ καὶ τὸν Σόλωνός σοι νόμον·
Νόθῳ δὲ μὴ εἶναι ἀγχιστείαν, παίδων ὄντων γνησίων. ἐὰν δὲ παῖδες μὴ ὦσι γνήσιοι, τοῖς ἐγγυτάτω γένους μετεῖναι τῶν χρημάτων.
ΗΡ. ἐμοὶ δ᾽ ἄρ᾽ οὐδὲν τῶν πατρῴων χρημάτων
μέτεστιν;
ΠΕ. οὐ μέντοι μὰ Δία. λέξον δέ μοι,
ἤδη σ᾽ ὁ πατὴρ εἰσήγαγ᾽ ἐς τοὺς φράτερας;
ΗΡ. οὐ δῆτ᾽ ἐμέ γε. καὶ δῆτ᾽ ἐθαύμαζον πάλαι.
ΠΕ. τί δῆτ᾽ ἄνω κέχηνας αἰκίαν βλέπων;
ἀλλ᾽ ἢν μεθ᾽ ἡμῶν ᾖς, καταστήσω σ᾽ ἐγὼ
τύραννον, ὀρνίθων παρέξω σοι γάλα.
ΗΡ. δίκαι᾽ ἔμοιγε καὶ πάλιν δοκεῖς λέγειν
περὶ τῆς κόρης, κἄγωγε παραδίδωμί σοι.
ΠΕ. τί δαὶ σὺ φῄς; ΠΟΣ. τἀναντία ψηφίζομαι.
ΠΕ. ἐν τῷ Τριβαλλῷ πᾶν τὸ πρᾶγμα. τί σὺ λέγεις;
ΤΡΙ. καλάνι κόραυνα καὶ μεγάλα βασιλιναῦ
ὄρνιτο παραδίδωμι. ΗΡ. παραδοῦναι λέγει.
ΠΟΣ. μὰ τὸν Δί᾽ οὐχ οὗτός γε παραδοῦναι λέγει,
εἰ μὴ βατίζει γ᾽ ὥσπερ αἱ χελιδόνες.

ΠΕ. οὐκοῦν παραδοῦναι ταῖς χελιδόσιν λέγει.
ΠΟΣ. σφὼ νῦν διαλλάττεσθε καὶ ξυμβαίνετε·
ἐγὼ δ', ἐπειδὴ σφῷν δοκεῖ, σιγήσομαι.
ΗΡ. ἡμῖν ἃ λέγεις σὺ πάντα συγχωρεῖν δοκεῖ.
ἀλλ' ἴθι μεθ' ἡμῶν αὐτὸς ἐς τὸν οὐρανόν,
ἵνα τὴν Βασίλειαν καὶ τὰ πάντ' ἐκεῖ λάβῃς.
ΠΕ. ἐς καιρὸν ἆρα κατεκόπησαν οὑτοιὶ
ἐς τοὺς γάμους.
ΗΡ. βούλεσθε δῆτ' ἐγὼ τέως
ὀπτῶ τὰ κρέα ταυτὶ μένων; ὑμεῖς δ' ἴτε.
ΠΟΣ. ὀπτᾷς τὰ κρέα; πολλήν γε τενθείαν λέγεις.
οὐκ εἶ μεθ' ἡμῶν; ΗΡ. εὖ γε μένταν διετέθην.
ΠΕ. ἀλλὰ γαμικὴν χλανίδα δότω τις δεῦρό μοι.
ΧΟ. ἔστι δ' ἐν Φαναῖσι πρὸς τῇ
Κλεψύδρᾳ πανοῦργον ἐγ-
γλωττογαστόρων γένος,
οἳ θερίζουσίν τε καὶ σπεί-
ρουσι καὶ τρυγῶσι ταῖς γλώτ-
ταισι συκάζουσί τε·
βάρβαροι δ' εἰσὶν γένος,
Γοργίαι τε καὶ Φίλιπποι.
κἀπὸ τῶν ἐγγλωττογαστό-
ρων ἐκείνων τῶν Φιλίππων
πανταχοῦ τῆς Ἀττικῆς ἡ
γλῶττα χωρὶς τέμνεται.

ΑΓΓΕΛΟΣ. ΧΟΡΟΣ. ΠΕΙΘΕΤΑΙΡΟΣ.

ΑΓ. ὦ πάντ' ἀγαθὰ πράττοντες, ὦ μείζω λόγου,
ὦ τρισμακάριον πτηνὸν ὀρνίθων γένος,
δέχεσθε τὸν τύραννον ὀλβίοις δόμοις.
προσέρχεται γὰρ οἷος οὔτε παμφαὴς
ἀστὴρ ἰδεῖν ἔλαμψε χρυσαυγεῖ δόμῳ,

οὔθ' ἡλίου τηλαυγὲς ἀκτίνων σέλας
τοιοῦτον ἐξέλαμψεν, οἷον ἔρχεται
ἔχων γυναικὸς κάλλος οὐ φατὸν λέγειν,
πάλλων κεραυνόν, πτεροφόρον Διὸς βέλος·
ὀσμὴ δ' ἀνωνόμαστος ἐς βάθος κύκλου
χωρεῖ, καλὸν θέαμα· θυμιαμάτων δ'
αὖραι διαψαίρουσι πλεκτάνην καπνοῦ.
ὁδὶ δὲ καὐτός ἐστιν. ἀλλὰ χρὴ θεᾶς
Μούσης ἀνοίγειν ἱερὸν εὔφημον στόμα.

ΧΟ. ἄναγε, δίεχε, πάραγε, πάρεχε,
περιπέτεσθε
μάκαρα μάκαρι σὺν τύχᾳ.
ὦ φεῦ φεῦ τῆς ὥρας, τοῦ κάλλους.
ὦ μακαριστὸν σὺ γάμον τῇδε πόλει γήμας.
μεγάλαι μεγάλαι κατέχουσι τύχαι
γένος ὀρνίθων
διὰ τόνδε τὸν ἄνδρ'. ἀλλ' ὑμεναίοις
καὶ νυμφιδίοισι δέχεσθ' ᾠδαῖς
αὐτὸν καὶ τὴν Βασίλειαν.
Ἥρᾳ ποτ' Ὀλυμπίᾳ
τῶν ἠλιβάτων θρόνων
ἄρχοντα θεοῖς μέγαν
Μοῖραι ξυνεκοίμισαν
τοιῷδ' ὑμεναίῳ.
Ὑμὴν ὦ, Ὑμέναι' ὦ.
ὁ δ' ἀμφιθαλὴς Ἔρως
χρυσόπτερος ἡνίας
εὔθυνε παλιντόνους,
Ζηνὸς πάροχος γάμων
κεὐδαίμονος Ἥρας.
Ὑμὴν ὦ, Ὑμέναι' ὦ.

ΠΕ. ἐχάρην ὕμνοις, ἐχάρην ᾠδαῖς·

ἄγαμαι δὲ λόγων. ἄγε νυν αὐτοῦ
καὶ τὰς χθονίας κλῄσατε βροντάς,
τάς τε πυρώδεις Διὸς ἀστεροπάς,
δεινόν τ' ἀργῆτα κεραυνόν.

ΧΟ. ὦ μέγα χρύσεον ἀστεροπῆς φάος,
ὦ Διὸς ἄμβροτον ἔγχος πυρφόρον,
ὦ χθόνιαι βαρυαχέες
ὀμβροφόροι θ' ἅμα βρονταί,
αἷς ὅδε νῦν χθόνα σείει,
διὰ σὲ τὰ πάντα κρατήσας,
καὶ πάρεδρον Βασίλειαν ἔχει Διός.
Ὑμὴν ὦ, Ὑμέναι' ὦ.

ΠΕ. ἕπεσθε νῦν γάμοισιν, ὦ
φῦλα πάντα συννόμων
πτεροφόρ', ἴτ' ἐπὶ πέδον Διὸς
καὶ λέχος γαμήλιον.
ὄρεξον, ὦ μάκαιρα, σὴν
χεῖρα, καὶ πτερῶν ἐμῶν
λαβοῦσα συγχόρευσον· αἴ-
ρων δὲ κουφιῶ σ' ἐγώ.

ΧΟ. ἀλαλαί, ἰὴ παιήων,
τήνελλα καλλίνικος, ὦ
δαιμόνων ὑπέρτατε.

Clarendon Press Series

ARISTOPHANES

THE BIRDS

WITH INTRODUCTION AND NOTES

BY

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Rector of Lincoln College, Oxford

PART II.—NOTES

THIRD EDITION

Oxford

AT THE CLARENDON PRESS

M DCCC XCVI

London

HENRY FROWDE

Oxford University Press Warehouse
Amen Corner, E.C.

New York

MACMILLAN & CO., 66 FIFTH AVENUE

NOTES.

THE name of the principal character is generally given in the MSS. as **Πεισθέταιρος**, a form for which no analogy can be found. Meineke follows Cobet in reading **Πισθέταιρος**, a form quoted by Rangabé from an inscription; but we look for a word that means rather *ὁ πείθων τοὺς ἑταίρους* than *πιστὸς ἑταῖρος*. We are therefore left to decide between **Πεισέταιρος** like *Πεισίστρατος*, or **Πειθέταιρος** like *Πειθαγόρας*, *Πειθήνωρ*, *Πειθόλας*.

The characters are thus distributed by Beer:

Protagonist: Peithetaerus.

Deuteragonist: Euelpides (1–850), Poet (940–953), Meton (992–1020), Decreemonger (1035–1055), 1st and 2nd Messenger (1122–1163, 1170–1187), Herald (1271–1307), Cinesias (1372–1409), Prometheus (1494–1552), Heracles (1565–1693).

Tritagonist: Trochilus (61–84), Epops (91–675), Priest (859–894). Prophet (959–991), Inspector (1021–1054), Iris (1199–1261), Unnatural Son (1337–1371), Informer (1410–1469), Poseidon (1565–1693), 3rd Messenger (1706–1719).

Parachoregema: Triballos (1565–1693). [See Liddell and Scott, s. v. *παραχορήγημα*.]

Line 1. **ὀρθήν**, sc. *ὁδὸν ἰέναι*. Euelpides addresses the jackdaw.

l. 2. **διαρραγείης**, 'a curse upon you!' So inf. 1257, Eq. 340. This is spoken to the jackdaw for its absurd directions contradicting the orders of the raven, which 'croaks them back again.' **πάλιν**, Schol. *εἰς τοὐπίσω*, so Lysist. 899, Eur. Or. 125 *τῆς πάλιν μέμνησ' ὁδοῦ*.

l. 3. **ἄνω κάτω**, 'up and down.' So Lysist. 707 *περιπατεῖν ἄνω κάτω*, Demosth. p. 22 *εὐθὺς ἦν ἄνω κάτω*. With the form **πλανύττομεν** cp. *κινύσσομαι* Aesch. Cho. 196, and *πτερύττομαι* Lucian V. H. 2. 41.

l. 4. Join **ἄλλως προφορουμένω**, 'aimlessly roving to and fro.' *προφορεῖσθαι* is technically used of the shuttle in the loom, as it carries the thread of the woof backwards and forwards between the threads of the warp: cp. *ἱστῶν παλιμβάμους ὁδοί* Pind. P. 9. 33; *προφορεῖσθαι* is used by Xenophon (Venat. 6. 15) of hounds making a cast to hit off the scent; and by Callias (Com. 2. 737) of spiders moving along the web as they weave it.

l. 5. **τὸ δ' ἐμέ**, 'to think that I!' For this exclamatory infin. with accus. see Nub. 268 *τὸ δὲ μηδὲ κυνῆν οἴκοθεν ἐλθεῖν ... ἔχοντα.* Similarly Ran. 530, 741, Soph. Phil. 234. Cp. Virg. Aen. 1. 41 *mene incepto desistere victam!*

l. 6. **πλεῖν**, Attic contraction for *πλεῖον*. So Nub. 1065, etc.

l. 8. **ἀποσποδῆσαι**, 'grind down.' For *δάκτυλοι* used of the 'toes' cp. Eq. 874.

l. 11. **'Εξηκεστίδης** (inf. 764, 1527) was by profession a harp-player. His name is introduced here because he was a foreigner, shrewd enough to force his way from the most outlandish place into all the rights of Athenian citizenship.

But Peithetaerus defies even an Execestides to find his way home from this out-of-the-way spot. The reading in the text is that of Reisig; the MSS. give *οὐδ' ἂν μὰ Δία γ' ἐντεῦθεν*, on which Porson remarks that *γε* does not commonly follow the name of a god in an invocation. With *ἐντεῦθέν γ'* cp. inf. 22. The conjectures *ἐνγετεῦθεν* and *ἐνγετευθενί* are at least unnecessary.

l. 12. **ὁδὸν ταύτην.** Schol. *τὴν εἰς οἴμοι ἄγουσαν.* Euelpides had cried 'Woe's me!' '*You*, my good sir, may take the road to woe (**σὺ μέν**); but *I* won't.'

l. 14. *Philocrates* (see inf. 1077) is described as a 'poulterer' (**πινακοπώλης**, lit. 'one who sells trays or boards on which small birds were exposed for sale'), 'standing in the bird-market.' **τὰ ὄρνεα** may be compared with *οἱ ἰχθῦς* = fish-market, Vesp. 789; *οἱ λύχνοι* = lamp-market, Nub. 1075, where Hyperbolus is called *οὐκ* (*ὁ ἐκ*) *τῶν λύχνων.* This crazy fellow (**μελαγχολῶν**, coupled with *παραφρονεῖν* Eccl. 251) had sold to the two comrades a jackdaw and a raven, on the assurance that they would be safe guides to the home of Tereus, the hoopoe.

This Tereus, called *ὁ Θρᾷξ*, married Procne, daughter of Pandion king of Athens, by whom he had a son Itys. He afterwards outraged Philomela, Procne's sister, cutting out her tongue to prevent her denouncing his crime. Philomela found means to inform Procne, and the sisters took vengeance on Tereus by slaying Itys and serving up his flesh at his father's table. Tereus discovers what was done, and rushes in pursuit of the women. But Procne was changed into a nightingale

and Philomela into a swallow, while Tereus became a hoopoe. See the story told in Ov. Met. 6. 671. The more common version makes Philomela the nightingale.

l. 16. **ὃς ὄρνις ἐγένετ' ἐκ τῶν ὀρνέων.** These words have fairly puzzled the commentators. Cobet and Meineke omit the whole line; others boldly substitute for **ἐκ τῶν ὀρνέων** such words as *ἄνθρωπός ποτ' ὤν*, or the like. The Scholl. give various suggestions, such as putting a stop at **ἐγένετ'**, and reading *ἐκ τῶν δ' ὀρνέων ἀπέδοτο*. Or they would join *ἐκ τῶν ὀρνέων* with **τῶδε νῷν φράσειν** in the sense of 'better than all the other birds.' So much seems certain, that **ἐκ τῶν ὀρνέων**, if it is to be retained, has something in it of a surprise, contrasting with the same phrase, as used above. Thus one Schol. says *παρ' ὑπόνοιαν· ἔδει γὰρ 'ἐκ τῶν ἀνθρώπων.'* A fairly simple rendering is given by Dr. Kennedy, 'who became a (real) bird from the bird-folk;' alluding to the foreign (Thracian) stock from which Tereus sprang; for the language of barbarians seemed to Athenian ears like the twittering of swallows; so Ran. 680 *δεινὸν ἐπιβρέμεται | Θρῃκία χελιδὼν | ἐπὶ βάρβαρον ἑζομένη πέταλον.* Cp. also Aesch. Ag. 1050 and s. v. *χελιδονίζω* L. and S. See Thompson's Glossary of Greek Birds, p. 55.

This rendering however rather suggests *ἐξ ὀρνέου* than **ἐκ τῶν ὀρνέων**, and the suspicion remains that there is an allusion to some detail of the story of Tereus, or some legend connected with the hoopoe. Thus, there may be a covert reference to the strange account given in Aristot. H. A. 9. 49, who quotes from Aeschylus (Frag. 291 Dind.) to the effect that the *ἔποψ*, who is punningly called *ἐπόπτης τῶν αὑτοῦ κακῶν*, wears in spring time the plumage of a white hawk (*κίρκος λέπαργος*), while at midsummer he has a spotted wing (*στικτὴ πτέρυξ*), *δύο γὰρ οὖν μορφὰς φανεῖ | παιδός τε χαὐτοῦ νηδύος μιᾶς ἄπο.*

The Hoopoe was a comparatively unknown bird in Athens, and was regarded as a foreigner (Pausan. 1. 41. 8). He seems to have been introduced into the nightingale story in the 5th century B. C.; at any rate, the earlier transformation of Tereus was into a *κίρκος*. Cp. Aesch. Suppl. 58 ff. *δοξάσει τις ἀκούειν ὄπα τᾶς Τηρεΐας | μήτιδος οἰκτρᾶς ἀλόχου |* **κιρκηλάτου** *τ' ἀηδόνος.* Similarly in Hyginus (45) we have the contents of a post-Sophoclean tragedy, adapted by Livius Andronicus, who says *Tereum autem accipitrem factum dicunt.* Aristotle (H. A. 6. 7) further speaks of the transformation of hawks to cuckoos, and vice versa; and Theophrastus (Plant. 2. 6) gives the same account, *καὶ γὰρ κατὰ τὰς ὥρας ἔνια δοκεῖ μεταβάλλειν, ὥσπερ καὶ ὁ ἱέραξ καὶ ὁ ἔποψ καὶ ἄλλα τῶν ὁμοίων ὀρνέων.* I am therefore inclined to think that in the words **ἐκ τῶν ὀρνέων** we have an obscure allusion to this metamorphose from one species of bird to another. Fritzsche's (ad Thesm. 910) attempt to make a contrast between *ὄρνις* and *ὄρνεα*, *qui rex avium factus est ab* (*ex*?)

aviculis, does not commend itself. Nor does there seem to be any point in reading Ὀρνεῶν, which would not carry the def. article: see inf. 399.

l. 17. **Θαρραλείδου.** According to the Scholl. the 'son of Tharraleides' was named Asopodorus, and seems to have been ridiculed for his diminutive size. It is better to read *Θαρραλείδου* from *θαρραλέος* rather than the Vulg. *Θαρρελείδου*. He is identified with the jackdaw, not only because of his size, but because of his impudence and loquacity.

l. 19. **οὐκ ἄρ' ᾔστην**, 'they knew nothing else, you see, except how to peck.' The form *ᾔστην* is quoted in Et. Mag. as shortened from *ᾐδείτην* (*οἶδα*). So Ran. 740 *ὅστις γε πίνειν οἶδε . . . μόνον*, ib. 1073 *οὐκ ἠπίσταντ' ἀλλ' ἢ μᾶζαν καλέσαι.* Cobet (V. L. 381) prefers **ἤστην** (*εἰμί*), quoting Ran. 227 *οὐδὲν γάρ ἐστ' ἀλλ' ἢ κοάξ.* But this is no parallel to the infinitival construction here.

l. 20. **τί κέχηνας;** addressed to the daw.

κατὰ τῶν πετρῶν, as we say in English, '*over* the rocks.'

l. 22. **ἀτραπός**, a narrow 'path,' as distinguished from a road (*ὁδός*). So Ennius ap. Cic. de Div. 1. 58, 132 *qui sibi semitam non sapiunt alteri monstrant viam.*

l. 24. **οὐ ταὐτὰ κρώζει**, i.e. the croaking raven does not give the same directions *now* that it did in l. 2. (**τότε**), when it warned them to go back. Now it gives no hint at all about the route; but keeps 'snapping, and threatens to gnaw P.'s fingers off.'

l. 28. **ἐς κόρακας.** To 'go to the carrion-crows,' like our 'going to the dogs,' is generally only too easy. Here the jest is that the comrades on their bird-quest are ready and willing 'to go to the crows,' or to any other birds; and, after all (**ἔπειτα**), they cannot find the way.

l. 30. **ἐν λόγῳ**, i.e. 'at our play.' For a similar address to the spectators see Ach. 496, 513.

l. 31. **τὴν ἐναντίαν Σάκᾳ**, in full *τὴν ἐναντίαν ἐκείνῃ ἣν ὁ Σάκας νοσεῖ.* With this short form of comparison cp. *κόμαι Χαρίτεσσιν ὁμοῖαι* Il. 17. 51. The Persians (Hdt. 7. 64) called all the Scythians by the term *Σάκαι*. *Sacas*, then, is a nickname for one who being a foreigner has squeezed himself into Athenian citizenship: here alluding to *Acestor*, a tragic poet, *ὃν οἱ χοροὶ μισοῦσι* Schol.

l. 32. With **ἐσβιάζεται** cp. St. Luke 16. 16, and Thuc. 1. 63. 1 *ἔδοξε δ' οὖν βιάσασθαι ἐς τὴν Ποτίδαιαν.*

l. 34. **σοβοῦντος.** This word is regularly used for the 'scaring away' of birds, as in Vesp. 211, 460, so that **ἀνεπτόμεθα** comes in suitably; but with **ποδοῖν** Euelp. slips back again to ordinary human language; 'as fast as our legs can carry us.'

l. 36. **οὐ μισοῦντε . . . τὸ μὴ οὐκ εἶναι.** This construction is really

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normal, inasmuch as μισοῦντε is equivalent to a spiteful *denial*, or *grudging*, cp. Il. 17. 272 *μίσησέν μιν κυσὶ κύρμα γενέσθαι*. Similarly Nub. 1084 *ἕξει τίνα γνώμην λέγειν* (=*δυνήσεται ἀπαρνεῖσθαι*) *τὸ μὴ εὐρύπρωκτος εἶναι*; cp. Xen. Conv. 3. 3 *οὐδείς σοι, ἔφη, ἀντιλέγει τὸ μὴ οὐ λέξειν*.

l. 38. **πᾶσι κοινήν.** Cp. the words of Pericles (Thuc. 2. 39) *τὴν γὰρ πόλιν κοινὴν παρέχομεν καὶ οὐκ ἔστιν ὅτε ξενηλασίαις ἀπείργομέν τινα ἢ μαθήματος ἢ θεάματος*. The words **ἐναποτῖσαι χρήματά** are a surprise for some such phrase as *ἐνοικῆσαι*. 'The city is free to all—to pay fines in:' in *that* privilege it offers perfect 'liberty and equality.' There is an allusion to the litigious spirit of the Athenians, specially satirised in the 'Wasps,' and to the frequent fines incurred through the information of the *συκοφάνται*. With **ἐναποτῖσαι** cp. inf. 122, Pax 1228 *ἐναποπατεῖν γάρ ἐστ' ἐπιτήδειος τόπος*, Hdt. 6. 102 *καὶ γὰρ ἦν ὁ Μαραθὼν ἐπιτηδεώτατον χωρίον τῆς Ἀττικῆς ἐνιππεῦσαι*.

l. 39. **τέττιγες**, 'cicadas,' must not be confounded with grasshoppers, which they in no way resemble. The cicada is a winged creature living not in the grass but on the boughs of trees, of which it sucks the juice. For the shrill noise made by the cicada see inf. 1096, and cp. Virg. Georg. 3. 328 *cantu querulae rumpunt arbusta cicadae*, Il. 3. 151 *τέττιγες . . . οἵ τε καθ' ὕλην | δενδρέῳ ἐφεζόμενοι ὄπα λειριόεσσαν ἱεῖσιν*.

l. 41. **ἐπὶ τῶν δικῶν.** We may render, with Frere, 'perched on points of law,' as the antithesis to **ἐπὶ τῶν κραδῶν.**

l. 42. **βάδον**, only found here; perhaps an intentionally grotesque form as *κράγον κεκράξεται* Eq. 487; 'we gang this gait.'

l. 43. **κανοῦν.** The *basket* probably contained salted meal, a garland, and a sacrificial knife; so Pax 948 *τὸ κανοῦν πάρεστ' ἁλὰς ἔχον καὶ στέμμα καὶ μάχαιραν*. The *crock* contained lighted coals; so Lysist. 315 *σὸν δ' ἐστὶν ἔργον, ὦ χύτρα, τὸν ἄνθρακ' ἐξεγείρειν*, Xen. Hell. 4. 5. 4 *πέμπει δ' ὁ Ἀγησίλαος δέκα φέροντας πῦρ ἐν χύτραις*. The *myrtle-twigs* would form a wreath to be worn by the sacrificer. So Thesm. 37 *ἐξέρχεται, | θεράπων τις αὐτοῦ πῦρ ἔχων καὶ μυρρίνας· | προθυσόμενος ἔοικε τῆς ποιήσεως*. The whole apparatus belongs properly to the ceremonies in founding a new state; the most important of which was the bringing of the holy fire from the Prytaneum of the mother-city.

l. 44. **ἀπράγμονα**, 'with no business-bothers;' a special reference to *πράγματα* in the technical sense of 'law-proceedings,' as in Nub. 472, and Vesp. 1426 *δικῶν γὰρ οὐ δέομ' οὐδὲ πραγμάτων*. Cp. Ἀπραγόπολις, Castle of Indolence, the name for the Emperor's retreat in Capri (Suet. Aug. 98).

l. 45. **ὅποι** to be joined with **καθιδρυθέντε**, as *ὅποι ἂν καθέζησθε* Thuc. 7. 77, *μακάρων ἐς αἶαν σὸν καθιδρύσει βίον* Bacch. 1339.

l. 47. **δεομένω**, nom. by *constructio ad sensum;* for **ὁ στόλος νῷν**

ἐστί is equivalent to *στελλόμεθα*. Cp. for a similar usage Antig. 1001 *ἀγνῶτ' ἀκούω φθόγγον ὀρνίθων κακῷ* | **κλάζοντας** *οἴστρῳ*.

l. 48. **ᾗ 'πέπτετο**, 'in all his flights;' lit. 'wheresoever he flew.'

l. 50. **φράζει**, 'has been signalling me upwards;' as the Schol. says, *ὡς ἄνω αὐτῆς νευούσης ἐπί τινα τόπον ὑψηλόν*, for *φράζειν* need not imply any *utterance*, and, according to Aristarchus, never does so in Homer.

l. 54. **οἶσθ' ὃ δρᾶσον**. See on Eq. 1158. The words *οἶσθ' οὖν ὃ δράσεις* Eur. Cycl. 131 would be the logical expression. But in this idiom the impatience of the speaker breaks into the imperative. The Schol. tells us that the phrase **τῷ σκέλει . . . πέτραν** was a joke among children, like our saying, 'put a little salt on his tail and you'll catch the bird.' The full expression was *δὸς τὸ σκέλος τῇ πέτρᾳ καὶ πεσοῦνται τὤρνεα*. But the proverbial meaning lies in the back-ground here, as Euelpides is really bidden to 'kick at the rock,' which represents the entrance to the hoopoe's home.

l. 58. **ἀντὶ τοῦ παιδός**. We might expect *ἀντὶ τοῦ 'παῖ παῖ,'* which Elmsley supports (Ach. 63); but there is nothing unusual in thus drawing a quoted word into the grammatical construction. So Plat. Theaet. 207 E **Θεαίτητον** *γράφων τις*, Calpurn. Ecl. 4. 97 *audito Caesare*, i.e. the word 'Caesar.' Transl. 'Ought you not instead of (shouting) "boy," to have called "hoopoe ahoy!"' Kennedy sees here a play on the word *ἔποψ* and *ἐποποιΐα*, *epic poetry*.

l. 61. **τοῦ χασμήματος**, 'what a yawning throat!' For this exclamatory genitive see inf. 223, Nub. 364 *ὦ Γῆ, τοῦ φθέγματος*, Ach. 64, Eur. I. A. 327.

The **τροχίλος** (l. 79) is generally identified with the *sandpiper*, which 'runs' (*τρέχει*) swiftly along the wet sand at the water's edge. The mask worn by the servant was evidently made with a bill of most disproportionate size. Aristotle (H. A. 9. 12. 3) seems to describe the *τροχίλος* as a species of *wren*: but, for the sake of the pun, we must render here 'runner-bird,' or 'scout.' See Thompson, Greek Birds, p. 171.

l. 63. **οὕτως τι δεινόν**, 'such a dreadful word it is hardly right to utter;' referring back to the title **ὀρνιθοθήρα**, which the scout uses in his first terror—a terror natural enough, seeing that both the men carried a bird fastened by a string.

This line is rejected by Meineke and Kock, and has been altered by various conjectures. The reading of Rav. is *οὔτ' ὥστι*, which contains the same letters as in the text. Schol. *οὐδὲ καλὸν λέγειν τὸ ἡμᾶς ὑποπτεύεσθαι τοιούτους εἶναι. οὕτω δεινὸν πρᾶγμά ἐστιν οἱ ὀρνιθοθῆραι.*

l. 65. **Ὑποδεδιώς**, Euelpides, inventing 'Funkling' as the name of a bird, is obliged to refer it to the unknown land of Libya. *Semper aliquid novi Africa affert* Plin. N. H. 8. 16.

l. 66. **ἐροῦ τὰ πρὸς ποδῶν**, 'enquire of what you see at my feet.'

He seems to allude to a visible mark of the bird's terror (*merdis inquinatur albis*).

l. 68. Ἐπικεχοδώς (χέζω), perhaps 'Dungling,' modelled on 'dunlin.' The famous birds from the Phasis were the 'pheasants.' Possibly the favourite pun on *φάσις*, the information given by a *συκοφάντης*, may (in spite of the different quantity of the α) be intended. It has been suggested that this is a hit at Andocides (son of Leogoras the great 'pheasant' breeder), because he had turned approver in the matter of the Hermocopidae, and had saved his life by giving information. But this seems a very unlikely refinement.

l. 70. ἡττήθης, 'were you beaten by some cock?' 'Slave' was the cant name for the defeated bird in those cock-fights, which had a sort of public *status* at Athens. So Aelian V. H. 2. 28 *μετὰ τὴν κατὰ τῶν Περσῶν νίκην Ἀθηναῖοι νόμον ἔθεντο ἀλεκτρυόνας ἀγωνίζεσθαι δημοσίᾳ ἐν τῷ θεάτρῳ.* Pliny, N. H. 10. 21. 24, speaking of the losing bird, says *victus occultatur silens aegreque servitium patitur.*

l. 73. ἔχῃ, with Rav. need not be altered to *ἔχοι*. Cp. Eq. 1393 *ἀπέκρυπτεν αὐτὰς ἔνδον ἵνα σὺ μὴ λάβῃς.*

l. 76. ἀφύας. For the importance of these 'sardines' or 'anchovies' taken in the harbour of Phalerum as an article of food, especially among the humbler classes, see Eq. 645 foll.

l. 77. ἐπ' ἀφύας, 'to fetch;' so inf. l. 79, and *ἐφ' ὕδωρ*, etc. Notice how the Hoopoe, in spite of his metamorphose, is represented as feeding himself like a man, though in l. 82 he has been feeding on insects.

l. 79. τρέχω, τροχίλος, see on sup. 61.

l. 80. οἶσθ' οὖν, see on sup. 54.

l. 85. κακῶς σύ γ'. This parting curse is levelled at the slave, as he goes in to wake the Hoopoe.

l. 86. μοἴχεται, crasis for *μοι οἴχεται*. It is not possible to read with some edd. *μ' οἴχεται*, for *οἴχεσθαι* cannot be construed with the accusative.

l. 89. καταπεσών. Peithetaerus must have tumbled down in his terror.

l. 92. τὴν ὕλην, perhaps intended to sound like *τὴν πύλην*. The rock, overgrown with trees, at which the men had originally halted, represents the Hoopoe's home; which probably had a sort of rustic door, corresponding to the usual palace-door on the tragic stage. The line itself has a sort of tragic ring. See Thompson, Greek Birds, p. 57.

l. 94. τριλοφίας. The common Hoopoe is about the size of a missel-thrush: its plumage exhibits a fine mixture of white, buff, and black; and it has a large crest of two parallel rows of feathers. Here the Hoopoe seems to have worn a mask with a huge beak and an enormous crest *à la militaire* (Ov. Met. 6. 674); cp. Ach. 965 of

Lamachus *κραδαίνων τρεῖς κατασκίους λόφους.* The general 'get-up' was evidently a caricature of the representation of Tereus in the Sophoclean play of that name (100): but the lower part of the body must have had only an apology for feathers, which is humorously excused (105), on the ground that it is the regular time for moulting.

l. 95. **μ' οἱ ζητοῦντες.** For this inverted order of the words (*Hyperbaton*) cp. inf. 1550; Thesm. 1134 *μέμνησο Περσεῦ μ' ὡς ἀπώλεσας*, Soph. Phil. 1242 *τίς ἔσται μ' οὑπικωλύσων τάδε*; The 'twelve gods' (Eq. 235, Thuc. 6. 64) are generally represented by Zeus, Hera, Poseidon, Demeter, Apollo, Artemis, Hephaestus, Athena, Ares, Aphrodite, Hermes, Hestia. But the list is not a fixed one, and the expression only means something like 'the whole hierarchy of heaven.'

We might expect after **οἱ δώδεκα θεοί** some such phrase as *ζητοῦσί σε* or *πάντα σοι δοῖεν ἀγαθά.* Instead of which Euelpides adds (as an aside) 'seem to have damaged you'; alluding to the sorry condition of the moulting Hoopoe. For the form **εἴξασι** for (*ἐοίκασι*) see inf. 382.

l. 97. **ἦ γάρ.** These words offer some sort of apology for his shabby appearance. 'Likely enough my transformation is not quite complete, *for I was once a man.*'

l. 100. **λυμαίνεται.** Schol. *ἐν τῷ γὰρ* Τηρεῖ *Σοφοκλῆς ἐποίησεν αὐτὸν ἀπωρνιθωμένον καὶ τὴν Πρόκνην.* Tereus also feels that his character was defamed in the play of Sophocles; whereas Aristophanes represents him as a most respectable character, living affectionately with his wife Procne.

l. 102. **ὄρνις ἢ ταὧς.** This seems to mean 'a common fowl or a peacock.' Peacocks were a rarity in Athens at this time, and folk flocked to see an exhibition of them which was given gratis on the first day of each month by Demos son of Pyrilampus (Vesp. 98). Athenaeus who gives this story (9. 397), goes on to say that **ταὧς** was the accepted accentuation of the word in Athens, and he quotes the present verse: the rough breathing representing the digamma, as seen in *pavo.* The use of **ταὧς** to express some grand show or pageant may be illustrated from Ach. 63, where Dicaeopolis says of the Persian ambassadors, *ἄχθομαι 'γὼ πρέσβεσιν, | καὶ τοῖς ταὧσι τοῖς τ' ἀλαζονεύμασιν.* Here it seems used for some monstrosity that was hardly like a bird at all.

l. 105. **χειμῶνα.** It is not true that all birds moult in the winter. But Aristophanes makes the Hoopoe boldly state it as a fact, to account for his featherless condition in March, when the play was acted at the Great Dionysia.

l. 106. **ἕτερα**, sc. *πτερά*, involved in **πτερορρυεῖ.**

l. 108. **ποδαπὼ τὸ γένος**; For this, the reading of the MSS.,

Meineke and otners write *γένος δ'*. But this hardly mends the metre, as only in Vesp. 979 is a trimeter found opening with three anapaests. **ὅθεν αἱ τριήρεις αἱ καλαί.** The words seem to remind us of the description of the Athenian fleet in the Peiraeus, as it was about to sail for Sicily (Thuc. 6. 30–32) *ὁ στόλος . . . ὄψεως λαμπρότητι περιβόητος ἐγένετο.*

l. 109. **ἡλιαστά.** We may preserve the jingle by 'jurors' and 'non-jurors.' If there were not less than 6000 members of the Ἡλιαία, or supreme court at Athens, all of them over 30 years of age, it was natural enough for the Hoopoe to take for granted that two such men, coming 'from the home of the fair ships,' must be jurors.

Note the form **ἀπ-ηλιαστά**, where the aspirate disappears in the compound, as in *ἀπηλιώτης, ἀντήλιος*. For **μἀλλά**, i.e. **μὴ** (*τοῦτο λέξῃς*) **ἀλλά** see Ran. 103, 745; and cp. Eur. Med. 807 *μηδείς με φαύλην κἀσθενῆ νομιζέτω, | μηδ' ἡσυχαίαν, ἀλλὰ θατέρου τρόπου.*

l. 111. **σπέρμα.** The Hoopoe, speaking as a bird, is surprised to think that such a 'seed should be sown' on the uncongenial soil of litigious Athens. But **σπέρμα** can easily mean a 'class,' as Eur. Hec. 264 *ἀχάριστον ὑμῶν σπέρμ' ὅσοι δημηγόρους ζηλοῦτε τιμάς.* Euelpides, keeping up the natural meaning of *σπέρμα*, says 'you might pick up a scrap here and there *off the soil*;' with special reference to the country-folk, who liked peace and quiet. So Strepsiades (Nub. 138) *τηλοῦ γὰρ οἰκῶ τῶν ἀγρῶν.*

l. 112. **ἤλθετον**, the reading of the MSS. Elmsley (on Eur. Med. 1041, and Ach. 735) sought to banish the terminaton *-τον* from the second person of the dual in the historic tenses altogether, even at the expense of rejecting the known readings of Aristarchus in Homer. His view, as far as the Homeric poems are concerned, is generally repudiated. But the case is not so easily settled in the Attic writers, where against nine indisputable passages in favour of *-την* are counted thirteen in favour of *-τον*. No help can be expected from Inscriptions, in which it would be most unlikely to find the second pers. dual. Curtius (Verb. p. 54 foll.) rules that in earlier Greek *-τον* (Sanscr. second dual sec. *tam*) had the predominance; but that in Attic Greek the distinction of the secondary from the primary forms, which had become the established rule for the third pers. dual, had the effect of introducing a mistaken observance of the same distinction now and then in the second pers. as well. This will suggest that **ἤλθετον** the MSS. reading is to be preferred here.

l. 115. **ὠφείλησας.** The emphasis with which Euelpides describes 'debt' as the normal condition of man, suggests a good reason why he had to seek a new home.

l. 117. **μεταλλάξας φύσιν**, i.e. 'having got in exchange for your own

the nature of the birds:' like Horace Od. 3. 1. 46 *cur valle permutem Sabina divitias operosiores?* Similarly *μεταλλάσσειν τόπον*, 'to go to a new place,' Plat. Legg. 760 C.

l. 119. **ὅσαπερ . . . φρονεῖς**, 'you have all the feeling of.'

l. 121. **εὔερον**, 'snug:' lit. 'woolly;' anticipating **σισύραν**, which, properly meaning a goat-skin with the hair on it, was used generally for any thick rough garment to wear by day or to use as a wrap at night. So Nub. 10 *ἐν πέντε σισύραις ἐγκεκορδυλημένος*. For the construction of the inf. **ἐγκατακλινῆναι** see sup. 38. The form is so given in Rav. as the regular aor. in use in Attic: so *συγκατακλινείς* Ach. 981, and *κατακλινῆναι* Vesp. 1211. Other MSS. *ἐγκατακλιθῆναι*.

l. 123. **ἔπειτα** = 'and so;' as it were the summing up of the demands. So Nub. 1249 *ἔπειτ' ἀπαιτεῖς τἀργύριον τοιοῦτος ὤν;*

The Schol. is probably right in interpreting **τῶν Κραναῶν** by *τῶν Ἀθηνῶν*, i. e. from *κραναί* as *κραναᾶις Ἀθάναις* Pind. Ol. 13. 37, and not from *κραναοί*, though Herod. (8. 44) gives that name to the ancient Athenians. This would rather require **τῆς** *Κραναῶν* (as *τῇ Κεχηναίων πόλει*) which Kock proposes to read, following Schol. Rav., which gives *κραναῶν Ἀθηναίων*. *Κραναός* is the name of a mythical king of Athens; but the idea of 'rugged' (and so 'sturdy') may be included; as Schol. *διὰ τὸ τραχὺ καὶ λεπτόγεων*.

l. 125. **ἀριστοκρατεῖσθαι**, 'to live under an aristocracy.' So Plat. Rep. 338 D *τῶν πόλεων αἱ μὲν τυραννοῦνται, αἱ δὲ δημοκρατοῦνται* (Ach. 642), *αἱ δὲ ἀριστοκρατοῦνται*. Such a charge was a serious one, considering all the excitement which had followed the mutilation of the Hermae; and Euelpides loses no time in disavowing it. 'Even the son of Scellias I abominate,' he cries; for the simple fact that he bore the ominous name of '*Aristocrates*.' This man, who was an Athenian of wealth and influence, had first become prominent in helping to negotiate the Peace of Nicias (Thuc. 5. 19. 24). He was a member of the government of the 400, and subsequently took part with Theramenes in overthrowing it. After the return of Alcibiades he and Adeimantus were elected generals of the land-forces (Xen. Hell. 1. 4. 21). He was one of the six commanders at the battle of Arginusae who were brought to trial and executed (B. C. 406).

l. 128. **εἴη**, assimilated in mood to an optative suggested by the question: '[we should best like to find a home in a city], where the greatest troubles *should be* such as these.' Cp. Ran. 96 *γόνιμον δὲ ποιητὴν ἂν οὐχ εὕροις . . . ὅστις ῥῆμα γενναῖον λάκοι.*

l. 131. **ὅπως παρέσει** (*πάρειμι*), 'mind you pay me a visit.' There is to be a feast; so the guests are to *wash* and prepare themselves for it: Lysist. 1064 *ἥκετ' οὖν εἰς ἐμοῦ | τήμερον· πρῲ δὲ χρὴ | τοῦτο δρᾶν λελουμένους.*

l. 133. **εἰ δὲ μή**, 'and if you refuse, then don't come to me when my luck is—bad.' This is a surprise for *πράττω* **καλῶς**.

l. 135. **ταλαιπώρων**, ironically, 'exhausting troubles:' so the Ambassador (Ach. 68) *καὶ δῆτ' ἐτρυχόμεσθα παρὰ Καΰστριον* | *πεδίον ὁδοιπλανοῦντες ἐσκηνημένοι.*

l. 143. **δειλακρίων**, 'poor little chap!' A diminutive or pet name for *δείλακρος* (Plut. 973), formed like *μαλακίων* Eccl. 1058.

l. 145. **ἐρυθρὰν θάλατταν.** The 'Red Sea' is used by Herodotus (2. 158) as including the Indian Ocean with the Persian and Arabian Gulfs: but the Hoopoe is not here concerned with Geography. He is directing Euelpides to some happy Eldorado, away from the ordinary sphere of human life. So the sausage-seller (Eq. 1088) excites Demos with grand hopes, *βασιλεύσεις καὶ γῆς καὶ τῆς ἐρυθρᾶς γε θαλάσσης.*

l. 147. **ἡ Σαλαμινία.** Euelpides abominates the very mention of *sea*, 'where (**ἵνα**) the Salaminian galley may pop up some morning with a constable on board' to arrest him. So Ran. 1068 *παρὰ τοὺς ἰχθῦς ἀνέκυψεν.* There were two vessels in the Athenian navy especially reserved for state-service. The *Πάραλος* (Thuc. 8. 74) was generally used for religious missions, *θεωρίαι*, and conveyance of ambassadors; and the *Σαλαμινία* seems to have been employed rather in the executive work of the Law-courts. A few months before the representation of this play (Thuc. 6. 53, 61), the vessel had been sent to Sicily to recall Alcibiades and to produce him in court.

l. 149. **Λέπρεος** (more commonly called *Λέπρεον*) was a town in Triphylia. It probably owed its name to the bare, scaling rock (*λέπας*) of the hill side on which it was built. But stories were invented of the prevalence of leprosy (*λέπρα*) among its inhabitants. The town is only introduced here to prepare for the joke in the next verse. **ἐλθόνθ'** = *ἐλθόντε.*

l. 150. **ὅσ' οὐκ ἰδών.** The MSS. and Schol. give *ὅς*, the Ald. *ὡς*. Bothe's reading *ὅσα* = *quantum*, 'so far as,' is supported by Eur. I. T. 612 *καὶ γὰρ οὐδ' ἐγὼ ξένοι* | *ἀνάδελφός εἰμι πλὴν ὅσ' οὐχ ὁρῶσά νιν.* Transl. 'Because, so help me heaven, so far as I can without ever having seen it, I abominate Lepreus because of Melanthius.' We must suppose this to mean that the very name of Lepreus suggests to him the leprous Melanthius. For **ἀπό** almost in the sense of *propter* cp. Eq. 788 *ὡς ἀπὸ μικρῶν εὔνους αὐτῷ θωπευματίων γεγένησαι.* Melanthius the tragic poet was son of Philocles, and brother of Morsimus (Eq. 401, Ran. 151), who was also a writer of tragedies. He was a favourite butt for Aristophanes and other comic poets because of his gluttony. See Pax 804 foll., 1009 foll.

l. 152. **ἕτεροι.** 'Then there 's another lot, the Opuntians of Locris.' These Locrians got their name from Opus (*'Οποῦς*, in Homer Il. 2. 531 *'Οπόεις*) their capital town, distant about two miles from the sea, their

port being Cynus. This suggests Opuntius, who is symbolised (inf. 1294) by a one-eyed crow, where the Schol. interprets, *ὡς τοιούτου τὴν ὄψιν ὄντος καὶ μέγα ῥύγχος ἔχοντος μνημονεύει αὐτοῦ Εὔπολις*. Euelpides means, then, that he would not be a one-eyed swindler *for* a talent of gold. With the use of *ἐπί* in this sense cp. *Ὀρφεῖ ξυγγενέσθαι . . . ἐπὶ πόσῳ ἄν τις δέξαιτ' ἂν ὑμῶν* Plat. Apol. 41 A. See inf. 1602.

l. 156. **ἐς τὴν τριβήν**, 'for spending one's time.' With this may be compared *ἀξίαν τριβὴν ἔχει* P. V. 639, but the definite article here is awkward and Burges' conjecture, accepted by Meineke, *ἐς διατριβήν*, is tempting.

l. 158. **ἀφεῖλες**. Note the idiomatic use of the aorist, introducing an *immediate* comment on the last speaker's words, like *ἔλεξας*, etc. By **κιβδηλίαν** he refers primarily to base money suggested by **βαλλαντίου**, and, generally, to all trickery connected with money-getting.

l. 159. **σήσαμα**. These seeds were a regular ingredient in wedding-cakes. So Pax 869 *ἡ παῖς λέλουται· . . . σησαμῆ ξυμπλάττεται*. Poppy-seeds bruised in honey (*μήκωνα μεμελιτωμένην* Thuc. 4. 26) were regarded as a stimulating food: but probably the use of these seeds at marriages was symbolical. So Schol. on Pax 869, and Phot. *ἐπεὶ πολυγονώτατον σήσαμον*. The myrtle-berries (**μύρτα**) were sacred to Aphrodite, and were used along with the leaves of mint (**σισύμβριον**) to make wreaths for the newly-married: so Ov. Fast. 4. 869 *Cumque sua dominae* (sc. Veneri) *date grata sisymbria myrto*.

l. 162. **φεῦ φεῦ**. Peithetaerus, who had left the talking to Euelpides, may be supposed to have been 'prospecting' all the surroundings: then a sudden flash of inspiration comes on him—his great scheme for the new city. On **φεῦ**, the Schol. says *ἔστι μὲν καὶ σχετλιαστικὸν καὶ θαυμαστικόν· νῦν δὲ θαυμαστικόν*, = 'ha!' or 'huzza!'

l. 163. **ᾗ γένοιτ' ἄν**. This is Dobree's reading for *ἤ*. It suits the construction better: 'how it might be realised.'

l. 164. **ὅ τι πίθησθε;** '(Do you ask) in what you are to comply?' *ὅστις* is the regular word by which a direct question introduced by *τίς* is repeated by the person to whom it is put, as inf. 299, 608, 960, 1234, 1499, 1640.

l. 166. **αὐτίκα**, here in its Attic usage = 'for instance,' lit. 'to begin with;' for it introduces the *first* illustration of the speaker's point. So inf. 378, 483, 786, 1000; Plut. 130.

It seems impossible to understand what particular jest or taunt underlies the next lines. We may translate: 'yonder, where we live, if you ask about the flutterers—"What bird is this?" Teleas will answer thus, "It's a bird-man, restless, fluttering, fickle, never continuing in one stay."' By *ἐκεῖ* Peithetaerus means Athens: perhaps as he is going to found a new world altogether, he employs *ἐκεῖ* as it is constantly used by Plato in contrast to *ἐνθάδε*,—'this world' and 'the other world.'

Doubtless **πετόμενοι** was a familiar term in Athens for aimless, silly folk; as we speak of 'butterflies.' For ἔρῃ (2nd sing. subj. from ἔρομαι) with an accusative of the object about which we ask cp. *ἀνήρετ' ἄρτι Χαιρεφῶντα Σωκράτης ψύλλαν* Nub. 144, *εἰρόμεναι παῖδάς τε κασιγνήτους τε* Il. 6. 239. Although the final *ι* in *ὄρνις* is used long in Attic comedy, it need make no difficulty here, as the words are an echo from the Tyro of Sophocles (Frag. 578, Dind.), *τίς ὄρνις οὗτος ἔξεδρον χώραν ἔχων*; But the allusion to Teleas is altogether obscure. If he is the Teleas of inf. 1024 (*φαῦλον βιβλίον Τελέου τι*), it is possible that the reference is to some clerk or registrar, who might be supposed to keep a complete list of citizens; or, the allusion may be to the Teleas of Pax 1008, where he is described as a worthless glutton. Teleas is coupled by Phrynichus (fr. 19) with such *ἀνώμαλοι πίθηκοι* as Execestides and Peisander. The meaning then would be that Teleas should be best able to speak of 'men of his own kidney;' the silly man would best know the characteristics of silly men. With **ἄνθρωπος ὄρνις** cp. *ἄνδρες ἰχθύες* Athen. 2. 37 D, and for the general language Plat. Phaed. 90 C *ἀτεχνῶς ὥσπερ ἐν Εὐρίπῳ ἄνω καὶ κάτω στρέφεται καὶ χρόνον οὐδένα ἐν οὐδενὶ μένει.*

l. 174. **ἄληθες**; with the proparox. accent, always as an indignant or contemptuous remonstrance; 'do you really dare to say that?' So inf. 1048, 1606, Nub. 841, Ran. 840, etc.

l. 175. **καὶ δὴ βλέπω**, 'well, I *am* looking.' So Nub. 1097 *σκόπει . . . καὶ δὴ σκοπῶ.*

l. 177. **διαστραφήσομαι**, 'shall I get any thing to my advantage if I wring my neck?' Cp. Eq. 175 *εὐδαιμονήσω δ' εἰ διαστραφήσομαι*; Some make the reference here to a squint in the eye; but it seems better to follow the interpretation of the Schol. *τὸν τράχηλον κλάσω.*

l. 179. **ὀρνίθων πόλος**. He uses *πόλος* here not in the sense of axis, but of the whole vault of heaven, as *οὐράνιόν τε πόλον νώτοις ὀχῶν* Aesch. P. V. 430; and then, with a sly hit at contemporary scientists, makes an amusing jumble of technical language, etymologies, and bad puns. Transl. 'well now is not that (sc. *οὐρανός*) the birds' pole? *Ep.* "Pole?" what does that mean? *Peith.* Just as you might say "site." Now, because this (pole) goes rolly-poly round, and through it everything has to pass, it's called nowadays the "pole." But if you should once for all settle it and fortify it, instead of "pole" as now (**τούτου**) it will be called "polity."' The reading *διέρχεται ἅπαντα διὰ τούτου*, instead of *ἅπαντα, διὰ τοῦτό γε*, is confirmed by the Schol. *ὡς αὐτοῦ τε περιπολουμένου καὶ δι' αὐτοῦ πάντων ἐρχομένων.*

l. 186. **Μηλίῳ**. Melos had been blockaded by Nicias a year before and reduced by famine. For the expression cp. *Perusina fames* Lucan. 1. 41.

l. 187. **ἐν μέσῳ . . . γῆς**, 'midway from the earth:' that is, the air

where the birds live divides the gods in heaven from the men on the earth. Similarly Xen. Anab. 3. 1. 2 ποταμοὶ δὲ διεῖργον ἀδιάβατοι ἐν μέσῳ τῆς οἴκαδε ὁδοῦ, Cyr. 5. 2. 6 τί δ' ἔφη ἐν μέσῳ ἐστὶ τοῦ συμμῖξαι; This is parallel to the construction with μεταξύ in Acharn. 433 κεῖται (ῥακώματα) δ' ἄνωθεν τῶν Θυεστείων ῥακῶν, | μεταξὺ τῶν 'Ινοῦς, 'midway from those of Ino,' i. e. between the Thyestean rags and those of Ino. Wieseler (Nov. Sched. Crit. Götting. 1883) denies this use of **μεταξύ**, and would read δήπου 'νθεν = *istinc a caelo*; and in inf. 551 for **μεταξύ**, μέγ' ἄστυ!

l. 189. **δίοδον.** As the main road from Attica to the northern parts of Greece lay through Boeotia, it would be difficult for the Athenians to consult the oracle of the Pythian Apollo at Delphi without getting a pass from the Boeotians. For the form **Πυθῶδε**, 'to Pytho,' cp. Od. 11. 581 Πυθώδ' ἐρχομένην, and for the circumstances Thuc. 5. 47 ὅπλα δὲ μὴ ἐὰν ἔχοντας διιέναι διὰ τῆς γῆς σφετέρας μηδὲ κατὰ θάλασσαν ἣν μὴ ψηφισαμένων τῶν πόλεων τὴν δίοδον εἶναι.

l. 192. This line is found inf. 1218, where it is in its proper place.

l. 193. **οὐ διαφρήσετε** (δια-φρέω), 'you will not let it pass through.' So Thuc. 7. 32 ὅπως μὴ διαφρήσουσι (vulg. διαφήσουσι) τοὺς πολεμίους. Similarly ἐκφρήσετε Vesp. 156.

l. 194. **νεφέλας,** here, a fine 'gauze net,' ὀρνίθων λεπτόμιτον νεφέλην Anth. Pal. 6. 11. 2.

l. 195. **μὴ . . . ἤκουσά πω.** This cannot be explained by an ellipse. The use of **μή** here, instead of οὐ, comes from the effect of the asseveration introduced by **μά.** The regular use of **μή** with infin. after an oath, as in Il. 9. 133 μέγαν ὅρκον ὀμοῦμαι μή ποτε τῆς εὐνῆς ἐπιβήμεναι, was so well established that it passed into a use with the indic. as in Il. 10. 330 ἴστω νῦν Ζεὺς αὐτὸς . . . μὴ μὲν τοῖς ἵπποισιν ἀνὴρ ἐποχήσεται ἄλλος, 15. 36–42 ἴστω νῦν τόδε γαῖα . . . μὴ δι' ἐμὴν ἰότητα Ποσειδάων ἐνοσίχθων | πημαίνει Τρῶας, Aristoph. Lysist. 917 μὰ τὸν 'Απόλλω μή σ' ἐγὼ κατακλινῶ χαμαί, Eccl. 1000 μὰ τὴν 'Αφροδίτην μὴ 'γώ σ' ἀφήσω. But the construction with οὐ is also found, as Nub. 627 μὰ τὴν 'Αναπνοὴν . . . | οὐκ εἶδον οὕτως ἄνδρ' ἄγροικον οὐδένα.

l. 199. **βαρβάρους.** The language of those tribes who, as being unintelligible to the Greeks, were called by them *barbarian*, was often compared to the cries of birds. See on sup. 16. In Hdt. 2. 57 we are told that the priestesses at Dodona were called πελειάδες, διότι βάρβαροι ἦσαν, and from this title came the story about the Dodonean doves. By **τὴν φωνήν** he means 'speech' generally, as distinct from mere twitterings; not 'human speech,' else there would be no need of an interpreter.

l. 203. **τὴν ἐμὴν ἀηδόνα,** sc. Procne; see note on sup. 12.

l. 204. **καλοῦμεν,** fut. 'we will summon.' Epops uses the plural in spite of **ἐμβάς** and **ἀνεγείρας**, because both he and the nightingale are

to call; so **νῷν τοῦ φθέγματος.** Cp. Aesch. Eum. 141 *εὕδεις; ἀνίστω κἀπολακτίσασ' ὕπνον | ἰδώμεθ' εἴ τι τοῦδε φροιμίου ματᾷ.*

l. 206. **ἔσταθι,** 'stand not idle:' so Il. 5. 415 *τύνη δ' ἔστηκας, ἀτὰρ οὐδ' ἄλλοισι κελεύεις.*

l. 210. **λῦσον,** 'set free the strains:' so Virg. Aen. 3. 457 *ipsa canat vocemque volens atque ora resolvat.* The tuneful strains may be supposed to have been 'fast-bound in sleep.'

l. 211. **οὓς . . . θρηνεῖς . . . Ἴτυν.** It is better to punctuate after *Ἴτυν*, which will then be object to **θρηνεῖς**, and **οὓς** (sc. *νόμους*) will be the contained accusative in the verb: so Soph. Trach. 50 *πανδάκρυτ' ὀδύρματα | τὴν Ἡράκλειον ἔξοδον γοωμένην*, Electr. 123 *τίν' ἀεὶ τάκεις | ὧδ' ἀκόρεστον οἰμωγὰν | τὸν . . . πρόδοτον;* For the story of the 'lamented Itys' see on sup. 12.

l. 213. **ἐλελιζομένης,** 'while thy brown throat is trilling with sacred melody.' The common reading is *ἐλελιζομένη διεροῖς* (= *liquidis*, not, as Schol. *διύγροις ἐκ τῶν δακρύων*). The emendation is Meineke's. For **ἱεροῖς** see inf. 744. So in Eur. Hel. 1111 *ὦ διὰ ξουθᾶν γενύων ἐλελιζομένα*, where the general similarity of the language is so marked that it suggests some common origin for the two passages. Aristophanes cannot here be imitating Euripides, as the performance of the Helena was later than that of the Birds.

l. 215. **μίλακος,** as in Nub. 1007, the 'white convolvulus,' or 'bindweed.'

l. 218. **ἀντιψάλλων,** 'striking responsive to thy plaints.'

l. 222. **ὀλολυγή,** 'jubilant song;' as *ἐπωλόλυξαν* inf. 785, Eq. 616, Lysist. 240. The word (**αὐλεῖ**), 'solo on the flute,' is a 'stage-direction;' technically called *παρεπιγραφή.* The music 'behind the scenes' is intended to represent the song of the nightingale. Among such *παρεπιγραφαί* (whether originally marked by the author, or inserted by the grammarians) may be quoted Ran. 314 *αὐλεῖ τις ἔνδον*, 1263 *διαύλιον προσαυλεῖ*, Eur. Cycl. 485 *ᾠδὴ ἔνδοθεν*, Aesch. Eum. 117 *μυγμός*, 113 *ὠγμός.*

l. 223. **τοῦ φθέγματος,** see note on sup. 61.

l. 224. **οἷον,** 'how!' as inf. 1211, 1646.

l. 226. **αὖ,** 'now;' that is 'in his turn;' as distinct from the instrumental music. So Vesp. 28 *ἀτὰρ σὺ τὸ σὸν* **αὖ** *(ἐνύπνιον) λέξον.*

l. 227. The syllables representing the cry of the hoopoe are variously divided and variously accentuated. It would seem that the only point of importance is to let the letter *π* mark the divisions *οπ-οπ-* rather than *πο* or *ποποι*, for the note of the hoopoe is described as a low-toned utterance of the syllable '*hoop*,' whence the name 'hoopoe.'

l. 229. **ὁμοπτέρων,** 'my feathered mates;' he speaks as a genuine bird. **τις** = 'everyone.'

l. 232. **σπερμολόγων.** These 'seed-peckers' are no particular species, but represent all the small birds that eat grain. See inf. 579.

l. 235. **λεπτόν,** 'delicately;' the opposite of *μέγα βοᾶν*, cp. *λεπταλέῃ φωνῇ* Il. 18. 571.

l. 236. **ἁδομένᾳ** (*ἥδομαι*), 'gay,' 'merry.'

l. 237. **τιὸ τιό.** Blaydes quotes from a letter in the 'Times,' Aug. 30, 1859, 'I wanted to imprint on my memory the musical phrases with which the bird (nightingale) composes its melodies. The following are the most striking among them :—tiou-tiou-tiou, ut-ut-ut-ut-ut, tchitchou, tchitchou, tchit-tchit, rrrrrrrrouit.'

l. 239. **νομόν,** note accent. With **κλάδεσι,** a metaplastic form from *κλάδος*, cp. *κρίνεσι* Nub. 911 and nom. *κρίνον*. Other anomalous cases are *κλαδί* and *κλάδας*.

l. 240. The **κότινος** may be rendered 'wild-olive,' or, perhaps, 'bush-olive,' as it is more of a dwarf-tree than the *ἀγριελαία*. The **κόμαρος** is the 'arbute' or 'strawberry-tree.'

l. 242. **ἀνύσατε πετόμενα,** 'fly with all speed;' lit. 'despatch [your business] by flying,' as Vesp. 1168 *ἄνυσόν ποθ' ὑποδησάμενος*. More often we find *ἀνύσας* or *ἀνύσαντες* in the participle with the addition of an imperative; as Nub. 181, Vesp. 398, Thesm. 255, etc.

l. 244. **ὀξυστόμους,** probably not 'shrill,' but 'piercing,' 'stinging;' so *ὀξυστόμῳ μύωπι* of the gadfly, Aesch. P. V. 674. The gnats would naturally haunt the 'marshy water-courses.'

l. 249. **ὄρνις πτέρων.** The MSS. give *ὄρνις πτεροποίκιλος*, which violates the metre and is inconsistent with the plurals **οἵ** and **ὅσα**, as more than one bird is referred to. The reading in the text is Meineke's: the **πτέρων** is described by Hesych. as *εἶδος ὀρνέου*, but we have no means of identifying it. Trans. 'Widewing.' The **ἀτταγᾶς** is probably one of the 'godwits,' a tribe of waders belonging to the snipes: others identify it with the 'francolin.' See Thompson, Greek Birds, p. 37.

l. 251. **ποτῆται.** An adaptation from Alcman (*διὸ καὶ δωρικῶς εἴρηται* Schol. i.e. *ποτῆται* for *ποτᾶται*) Frag. 21 *βάλε* (*utinam*) *δὴ βάλε κηρύλος εἴην, | ὅς τ' ἐπὶ κύματος ἄνθος ἅμ' ἀλκυόνεσσι ποτῆται*. So Cobet, Mnem. 8. 65. We may, safely, render *ἀλκυών* by 'Kingfisher.' Cp. Thompson, Greek Birds, s. v. *ἀλκυών*.

l. 252. **πευσόμενοι,** notwithstanding **φῦλα,** for the neuter implies *ὄρνιθες*.

l. 255. **δριμύς.** This 'keen' old man is 'revolutionary in his views.' **καινός** in this sense is not generally used of persons but of things; as *καινά* = 'innovations,' Xen. Cyr. 8. 8. 16, *καινὰ σοφά* Eur. Med. 299.

l. 261. **κικκαβαῦ,** 'to-whit-to-whoo,' the cry of the owl. So *κικκαβάζειν* Lysist. 761.

l. 263. **ὁρᾷς τιν' ὄρνιν;** The Chorus does not immediately assemble in the usual way after the hoopoe's summons, though their cries are

audible; but four birds make their appearance first, as a sort of advanced guard,—flamingo, cock, hoopoe-junior and gobbler (*κατωφαγᾶς*). It is difficult to decide whether they step forward on the *λογεῖον*, and retire again, or whether they station themselves on the orchestra, and take the part of the band, for the musical accompaniments. The latter view seems probable.

l. 266. **ἐπῴζε**, (Rav. *ἐπῶιζε*) is rightly referred to a pres. *ἐποίζω* = 'scream.' The verb *ἐπώζω* (= *ἐπ-ωάζω, ᾠόν*), to which the Lexx. refer it, seems to mean merely 'brooding over eggs,' and not 'clucking' or 'cackling.' So of Niobe, Aesch. Frag. 149 *ἐφημένη τάφον τέκνοις ἔπωζε τοῖς τεθνηκόσιν*. The word is uncomplimentary to the hoopoe. It was said of him (sup. 226) *μελῳδεῖν παρασκευάζεται*, now he is described as having gone into the thicket and 'screamed like a curlew.' So in Tennyson's 'Princess,' in the young lover's attempt at 'maiden-treble' we are supposed to hear the frogs croak, and 'the meadow-crake grate her harsh kindred in the grass.'

l. 270. **οὗτος αὐτός**, 'that bird himself,' alluding to the hoopoe. The meaning will then be 'Hoopoe, our guide and interpreter is the right person to answer these questions.' Others would read *αὐτούς* or *αὐτόν* unnecessarily.

l. 272. **φοινικιοῦς** (*φοινικιόεις*), 'of flaming red;' preparing for the name 'flamingo.'

l. 274. **ὦ σέ τοι**, with *λέγω* or *καλῶ* omitted; see inf. 406, Ran. 171.

l. 275. **ἔξεδρον χώραν ἔχων**. This half-line is borrowed from the Tyro of Sophocles, *τίς ὄρνις οὗτος ἔξεδρον χώραν ἔχων*; where it has the technical meaning of a 'bird of omen occupying an unlucky quarter,' *οὐκ ἐν δέοντι τὴν ἕδραν ἔχων*, Hesych. Here the Hoopoe seems only to describe him as 'a bird with an outlandish home,' sc. Media; and so *οὐ τῶν ἠθάδων*. A regular name for the cock was *ὁ Περσικός* in Cratinus, and *Π. ὄρνις* inf. 485, 707. The title 'bird of prophetic song' is borrowed from the *Ἠδωνοί* of Aesch., but it is doubtful whether this refers merely to the sound with which he ushers in the day, or to some other augurial significance. The correction **ἁβροβάτης** (for *ὀρειβάτης*), suitable both to the 'pompous strutting' of the cock, and to his Persian origin (Aesch. Pers. 1072, where *ἁβροβάται* is used as a synonym for Persians) is due to Reisig, following the hint of Suidas and the Schol.

l. 278. **ἄνευ καμήλου**. The Greek idea of a Mede was a regular rider on a camel, which seemed indispensable to his locomotion. See Hdt. 7. 86.

l. 279. **λόφον κατειληφώς**. Here and in 290, 293 a joke is made out of the double meaning of *λόφος*, (1) a crest (on a helmet or a bird's poll) and (2) the crest of a hill. This Hoopoe-junior has 'secured a crest,' which is characteristic of that bird. But this pun upon **λόφος**

really belongs to the description of the *κατωφαγᾶς*, and much of the obscurity would disappear if we could transpose l. 279 and l. 287, so as to make the **βαπτὸς ὄρνις** refer to Callias.

l. 281. **Φιλοκλέους.** The whole passage is obscure. When Hoopoe-junior appears on the stage, the original Hoopoe is asked 'if he has a double?' The answer given contains several personal hits, accusing Philocles of plagiarism, and Callias of profligacy. *Philocles*, a nephew of Aeschylus, was a tragic poet, who is said to have taken the first prize against the Oedipus Rex of Sophocles. But he was a favourite butt of the comic poets; and is called by Aristoph. 'an ugly writer of ugly plays,' *αἰσχρὸς ὢν αἰσχρῶς ποιεῖ* Thesm. 174. And the 'bitterness' and 'harshness' of his style is alluded to in Vesp. 470. He is specially introduced here, as having, in his tetralogy *Pandionis*, plagiarised the *Tereus* of Sophocles. So when Euelpides asks, who this Hoopoe-junior is that has appeared on the stage, the answer is that he is 'son of Philocles' hoopoe,' and therefore grandson of the Original-Hoopoe, who was the immediate parent of the Hoopoe of Philocles. This description is introduced by way of attacking Callias: and so the connection of Hoopoe-junior with his grandfather, Hoopoe-senior, is illustrated from the pedigree of the Callias-Hipponicus family, which had most strictly carried out a common Greek custom of naming each son after the grandfather. The parallel is not perfect; but the two pedigrees are supposed to run thus. 1. Hoopoe-senior. 2. Philocles' Hoopoe. 3. Hoopoe-junior. Corresponding to 1. Callias. 2. Hipponicus. 3. Callias-junior. This famous family had enjoyed the hereditary dignity of being *δᾳδοῦχοι* at the Eleusinian mysteries. The generations ran thus, 1. *Hipponicus*, B.C. 594. 2. *Callias* (? nephew), B. C. 564. 3. *Hipponicus*, surnamed Ammon (Hdt. 6. 113). 4. *Callias* (Hdt. 7. 151). 5. *Hipponicus*, commanded at Tanagra, B. C. 426. 6. *Callias*, of the present passage. His shabby plumage befits the beggared spendthrift, who has lavished his money on debauchery. The scene of Xenophon's 'Banquet,' and of Plato's 'Protagoras' is laid in his house. But he seems to have been something worse than an idle profligate, so that before his father's death he is spoken of as the 'evil genius of the family.' *Ἱππόνικος ἐν τῇ οἰκίᾳ* **ἀλιτήριον** *τρέφει . . . ὃς ἀνατέτροφεν ἐκείνου τὸν πλοῦτον, τὴν σωφροσύνην, τὸν βίον ἅπαντα* Andoc. de Myst. § 130.

l. 288. **κατωφαγᾶς**, 'the gobbler,' is probably only an invented name, following the form and accentuation of such words as *ἀτταγᾶς, πελεκᾶς*, etc. *Cleonymus* is represented as a glutton in Eq. 1290; but he commonly figures as a renegade who threw away his shield' (*ῥίψασπις* inf. 1475 foll., Nub. 353). As he was generally *ἀποβολιμαῖος τῶν ὅπλων*, Pax 629, it evokes surprise here to find him with a crest. Indeed,

Peithetaerus notices that all the birds present are more or less crested; and he supposes that they may be going to run in that particular form of the double-heat race, which was called *δίαυλος ὁπλίτης*, where the runners were equipped in full warlike-gear, including crest. 'No,' says the Hoopoe, 'the real connection of our birds with "crests," is that they make their homes on hill-crests, to save themselves from molestation, as the Carians do.'

The Carians are described both by Herodotus (1. 171) and Thucydides (1. 8) as having been the inventors of crests to helmets. The double meaning of *λόφος* is constantly played upon here, and the Carians are represented as 'living on hill tops,' which may only refer to a common practice of early nations; or, perhaps, to the fact that the Ionians occupied the sea coast of Caria, so that the inhabitants were driven inland to the high ground of Messogis, and other mountain ranges.

l. 294. **κακὸν ὀρνέων**, 'a plaguey lot of birds.' Rather a strong expression for the members of the Chorus, who only numbered twenty-four. Their fluttering plumage almost hides the 'entrance to the orchestra' (*εἴσοδος*) from view!

l. 298. **πηνέλοψ.** It is impossible to identify all the birds. Perhaps **πηνέλοψ**, called by Alcaeus *ποικιλόδειρος*, is the 'mallard.' The *ἀλκυών* (*ἡ*) is commonly taken to be the (hen) kingfisher, and the **κηρύλος** the cock-bird of the same species. But it is impossible to follow the Schol. in dividing the birds into two equal groups of males and females.

Here, for the sake of a pun, the *κηρύλος* is called **κειρύλος**, to suggest *κείρω* and *κουρεύς* and so point an allusion to the well-known barber *Sporgilus*. As though we called the bird not a 'dipper' but a 'clipper.'

l. 301. **γλαῦκ' Ἀθήναζε.** Euelpides forgets that he is not at Athens, but, according to his own showing (sup. 9 foll.), far away. The phrase 'to carry owls to Athens' is equivalent to our 'carrying coals to Newcastle,' or the Lat. *in silvam ligna ferre* Hor. Sat. 1. 10. 34. The owl was not only plentiful in Attica, but it was the sacred bird of Athena, and its image was common on Attic coins, such as *γλαῦκες Λαυρειωτικαί* inf. 1099.

l. 302. **κίττα**, is the 'jay,' or 'magpie;' and **κορυδός** the 'tufted lark,' which was supposed to have an unpleasing note, recalling the unmusical Philocles (inf. 1295). **ἐλεᾶς** is translated 'reed-warbler' or 'water-ousel,' and **ὑποθυμίς**, 'thyme-finch.' **νέρτος**, as coupled with **ἱέραξ**, is probably a bird of prey (perhaps = Egyptian *nert* = vulture). **κεβλήπυρις** may be 'red-poll,' as *κέβλη* = *κεφαλή*.

l. 304. The **πορφυρίς** is called *τανύπτερος* by Ibycus, but it cannot be identified. **κερχνῇς** (conn. with *κέρχνος*, 'hoarseness') is a bird with

harsh cry, perhaps the 'kestrel.' **φήνη**, sacred to Athena, is supposed to be the 'bearded vulture;' and **δρύοψ** one of the 'wood-peckers.'

l. 306. **πιππίζουσι**, 'twitter;' the quick sound of the chirping being imitated by the repeated syllables in *ποποποποῦ* and *τιτιτιτίνα*. With **διακεκραγότες**, 'screaming against one another,' cp. *δια-πίνειν* Hdt. 5. 18, *διορχεῖσθαι* Vesp. 1481.

l. 310. **ποῦ μ' ὃς ἐκάλεσε**, with this order of the words cp. sup. 95, Lysist. 905 *καίτοι σ' οὐκ ἐρῶ γ' ὡς οὐ φιλῶ.*

l. 315. **ἔχων**; Supply *πάρει* from **πάρειμι** in the preceding line.

l. 317. **λογιστά**, 'reasoners;' as in Plat. Rep. 340 D. Perhaps there is a reference to the Athenian *λογισταί* or Board of Auditors, to whom all magistrates on leaving office had to hand in their accounts (*εὔθυναι*).

l. 322. **πρέμνον πράγματος πελωρίου**, 'basis of some gigantic scheme.' The words have a Pindaric and Aeschylean flavour about them; cp. *πρέμνα χθόνια* Pind. Fr. 58, *ἔργον πελώριον* Aesch. P. V. 151.

l. 324. **τῆσδε τῆς ξυνουσίας**, sc. 'intercourse with us birds.'

l. 326. **εἰ παρ' ὑμῖν**, lit. 'if I am with you,' i.e. 'as sure as I myself am here.'

l. 329. **ὅς**, sc. the Hoopoe, 'who used to range at our side the plains, our common feeding ground.'

l. 331. **θεσμούς**, 'ordinances;' distinct from *νόμοι* as something more reverend and solemn. According to Aelian the ancient ordinances of Draco were called *θεσμοί*, and were supplanted by the *νόμοι* of Solon.

l. 333. **ἐκάλεσε** is hardly equivalent to *illexit*, but definitely refers to the summons issued by Hoopoe, sup. 310 *ποποποῦ μ' ὃς ἐκάλεσε*. 'He summoned me to fall into a trap, and exposed me before an impious race, which from the time it came into being has grown up in enmity against me.'

παραβάλλειν is elsewhere followed by the dative, as *ὅντινα . . . τοῖς παρ' ἐκείνου μισθαρνοῦσι παραβαλεῖτε* Dem. 136. We must compare the repetition of the compounded preposition and the accus. case with *ἵππον προσετίθει πρὸς τοὔνομα* Nub. 64, or *ἵνα . . . μηχανὰς . . . πρός σε καινὰς προσφέρω* ib. 480. The word **ἐξότε** is not found in Attic, but always *ἐξ ὅτου*, and **ἐπ' ἐμοί** is unusual in place of the ordinary dative. Possibly **ἐπ'** is the remains of *ἐπεί*, a gloss on *ἐξ ὅτου*. But the metre here and in the antistr. suggests some greater textual corruption.

l. 336. **ὕστερος λόγος**, 'a subsequent reckoning.'

l. 337. **τὴν δίκην**, 'the regular penalty,' sc. *τοῦ διαφορηθῆναι*. Cp. Soph. O. R. 552 *ὑφέξειν τὴν δίκην*.

l. 338. **ὡς**, exclamatory, 'how utterly we are ruined!' so Ach. 333.

l. 340. **ἐκεῖθεν**, sc. from Athens.

l. 341. **ἵνα μὲν οὖν**, 'nay rather, that I might cry my eyes out.

'Now, there you keep talking absolute nonsense: for how can you cry if you've once had your eyes pecked out?' Euelpides uses **κλάοιμι** in its ordinary sense of 'coming to grief;' but Peithetaerus makes his point on the literal meaning of the word. For **ἔχων** in the sense of 'continuance' cp. Nub. 131, 509; Lysist. 945; Ran. 524.

l. 344. **ἔπαγ'**, commonly used with *στρατόπεδον* or *κέρας*, and so here without its noun. 'Advance, charge, direct the deadly hostile assault, make a cordon of wings all about them and enclose them round.' **κύκλωσαι**, imperat. aor. med.; so *κυκλώσασθαί τινας* Hdt. 3. 257; 8. 10, etc.

l. 348. **ῥύγχει φορβάν**, 'fodder to our beak.' There is no need to follow Meineke in altering *ῥύγχει*, 'snout,' to *ῥάμφει*, 'beak;' as Arist. H. A. 9. 18. 1 uses *ῥύγχος* of a bird.

l. 349. **οὔτε γὰρ ὄρος.** This sort of exhaustive enumeration is quite in the tragic style; as Eur. Med. 1296 *δεῖ γάρ νιν ἤτοι γῆς σφε κρυφθῆναι κάτω, | ἢ πτηνὸν ἆραι σῶμ' ἐς αἰθέρος βάθος*, Or. 1375 *ποῖ φύγω, ξέναι; πολιὸν αἰθέρ' ἀμπτάμενος ἢ πόντον;*

l. 352. **μέλλωμεν** = *cunctemur.*

l. 353. **ταξίαρχος**, 'brigadier.' The ten Taxiarchs at Athens assisted the Strategi in their military, administrative, and judicial functions. They commanded the *τάξεις* or quota of infantry supplied by each *φυλή*, the corresponding commanders of the cavalry being the Phylarchs. The **δεξιὸν κέρας** (see on Eq. 143) was the post of honour in battle (Hdt. 6. 111), and as such it was originally held by the Polemarch.

l. 354. **τοῦτ' ἐκεῖνο**, 'that's just it.' Euelpides means that this word of command confirms his worst fears. Cp. inf. 507, Ach. 41 *τοῦτ' ἐκεῖν' οὐγὼ 'λεγον.*

l. 357. **τῶν χυτρῶν** (sup. 43). 'To clutch the pots' may possibly have an allusion to the game *χυτρίνδρα*, suggested by the word **τίλλειν** sup. In this game one player called *χύτρα* held a pot in his hand, while the other players running round him sought to pinch or pull him. Anyone of the circle who was caught or touched by *χύτρα*, had to take his place. It is difficult to say why the 'owl will not come near the pot.' One explanation refers to a custom of putting pots on the roofs to scare the owls away. The Schol. seems nearer the mark in saying that the owls will not molest them *διὰ τὸ Ἀττικὸν εἶναι τὸ ζῷον, Ἀττικοὶ δὲ καὶ αὐτοί.* The Athenian drachma had a profile of Athena on one side, and on the reverse an owl standing on a *χύτρα*. The goddess was reputed to have been the inventress of pottery.

l. 359. **τοῖς δὲ γαμψώνυξι;** 'But how shall we deal with these taloned birds?' Such as the *ἱέραξ, κερχνῄς* or *φήνη* sup. 302 foll. We must supply some such words as *πῶς χρησόμεθα;* or *τί δεῖ ἀντιβάλλειν;*

l. 360. **πρὸ σαυτοῦ.** So, with Bentley, for the vulg. *πρὸς αὐτόν.*

Like a Homeric hero he is to stand awaiting the foe, with the spit set up 'in front' of him. Cp. Hom. Il. 3. 135 *ἀσπίσι κεκλιμένοι, παρὰ δ' ἔγχεα μακρὰ πέπηγε.* The Schol. seems to have read *πρὸς* (? *παρ'*) *αὐτήν*, sc. *χύτραν*, as though the *χύτρα* was to form a sort of bastion, and the *ὀβελίσκος* the beginning of a palisade.

l. 361. **ὀξύβαφον**, properly a shallow bowl for holding vinegar into which anyone who liked could dip his food as he sat at dinner. Then it is generally used for anything like a saucer. We must imagine the men on the defensive with an earthenware pot for a helmet, a spit for a spear, and a couple of saucers *tied on* as a protection to the eyes. **προσδοῦ** (*προσδεῖσθαι*) is Haupt's very probable conjecture for the vulg. *προσθοῦ*. Wieseler (nov. sched. criticae) writes *προθοῦ*, comparing Eur. I. A. 1550, I. T. 1218.

l. 363. **ταῖς μηχαναῖς**, 'in engineering.' Nicias, whom Peithetaerus 'overshoots' or 'surpasses' in skill, was famous as an engineer. Cp. Thuc. 3. 51 *ἑλὼν οὖν ἀπὸ τῆς Νισαίας πρῶτον δύο πύργω προέχοντε μηχαναῖς ἐκ θαλάσσης ἀπετείχιζε.* Cp. Plut. 666 *κλέπτων δὲ τοὺς βλέποντας ὑπερηκόντισεν.*

l. 364. **ἐλελελεῦ**, 'have at them' (a war cry); 'move forward, present beaks.' Cp. Xen. Anab. 6. 3. 27 *ἠλάλαζον καὶ ἅμα τὰ δόρατα καθίεσαν*, that is, brought their spears to the rest for a charge.

l. 366. **τί μέλλετ' . . . ἀπολέσαι**, 'why are you minded to slay?' diff. from **οὐ μέλλειν ἐχρῆν**, 'we must not delay.'

l. 368. **ξυγγενῆ**, (dual); al. *ξυγγενέε.* See on sup. 14.

l. 369. **λύκων**; The Schol. reminds us that a reward was given, under the laws of Solon, for every wolf destroyed in Attica. Plutarch. Sol. 23 *λύκον δὲ τῷ κομίσαντι πέντε δραχμὰς ἔδωκε· λυκιδέα* (cub) *δὲ μίαν.*

l. 371. **εἰ δὲ τὴν φύσιν**, 'but if by nature they are foes, yet in their intentions they are our friends.' There is no difficulty in thus making **δέ** introduce the apodosis; but Lenting reads *γε*, which gives more point. Kock dissents from this interpretation and maintains that the apodosis is never expressed because the Hoopoe is interrupted. 'But supposing that they are hostile by nature, yet friendly in intention, and that they are come here to give you some useful piece of advice —, what then? would you attack them?' Cobet would read *οἴδε* for **εἰ δέ**.

l. 375. For the Latin proverb cp. Ov. Met. 4. 428 *fas est et ab hoste doceri.*

l. 378. **αὐτίχ'**, 'for instance,' as supra 166. The particular allusion is to the building of the city and walls and the fortification of the Peiraeus by Themistocles, after the defeat of Xerxes; and the decree passed to furnish twenty triremes yearly to maintain and develop the fleet.

l. 382. **σοφόν.** The adj. without the addition of *τι* as *χρήσιμόν τι* (sup. 372) is unusual. Kock would read *καί τι* for **κἀπό,** but it is simpler to read with Dobree **μάθοις γὰρ ἄν τι** for the vulg. *μάθοι γὰρ ἄν τις.*

l. 383. **εἴξασι,** for *ἐοίκασι,* may be compared with *ἴσασι* (*οἶδα*), where the *σ* seems due to the analogy of the 3rd plur. plupf. *ἴσαν.* So **εἴξασι** is for *εἴκ-σασι,* and *ἴσασι* for *ἴδ-σασι.* See Curt. Vb. 48, 402, 427, 438; Monro H. G. p. 6. For the gen. **ὀργῆς** cp. Aesch. P. V. 256 *κοὐδαμῇ χαλᾷ κακῶν,* where the verb is used intrans. with partitive gen. **ἄναγ' ἐπὶ σκέλος,** 'draw back, step by step.' So *χωρεῖν ἐπὶ σκέλος* Eur. Phoen. 1400, and *ἄναγ' ἐς τάξιν πάλιν* inf. 400. The Schol. compares Il. 1. 547 *γόνυ γουνὸς ἀμείβων.* Green interprets the phrase of a man slowly drawing one leg *up to the other,* as he would do in leisurely retreating.

l. 384. **καὶ δίκαιόν γ' ἐστί.** This refers to the determination of the Chorus to hear the evidence.

l. 385. **ἐνηντιώμεθα,** Bentley's emendation for the unmetrical reading of the MSS. *ἠναντιώμεθα.* For this variation of the Augm. cp. *καθηῦδον* and *ἐκάθευδον, ἀνέῳξα* and *ἤνοιξα, ἀντεβόλουν* and *ἠντιβόλουν* (*ἠντεβ.* Cobet).

l. 387. **καθίει,** 'set them down,' not as *κάθες* sup. 364. Now that the pot is no longer wanted for a helmet, it is used as a sort of bastion flanked by the saucers, within which imposing rampart (**τῶν ὅπλων ἐντός**) they are to patrol, spit (spear) in hand.

l. 390. **παρ' αὐτὴν τὴν χύτραν ἄκραν.** This seems to mean that they are to keep quite close (**ἐγγύς**) to their extemporised fortifications, and watch the movements of the enemy 'just over the edge of the pot.'

l. 395. **Κεραμεικός.** 'The Potters-quarter' was the famous burial-place for all the greatest men of Athens, and there the funeral orations were pronounced, Thuc. 2. 34–46; 84. Peithetaerus feels that if he falls within his entrenchment of Pottery, he will really be buried in a **κεραμεικός** of his own. Those who fell in battle were honoured with a public funeral at the public expense (**δημόσια**).

l. 397. **πρὸς τοὺς στρατηγούς.** One of the official duties of the Strategi was to make arrangements for such funerals.

l. 399. **ἐν 'Ορνεαῖς,** at 'Birdlip' or 'Finchley;' so as to make a punning allusion to *ἐν ὀρνέοις. Orneae* lay between Corinth and Sicyon (see inf. 967). In the year 416 (the Birds being acted in 414) Orneae was besieged for one day by the Athenians and Argives, because certain fugitives from Argos had been settled there by the Lacedaemonians. But the besieged stole away in the night, and there was thus no battle at all; which gives some point to the joke in **μαχομένω τοῖς πολεμίοισιν.**

l. 400. **ἐς ταὐτόν**, equivalent to our military command 'as you were!' The hoplite would naturally 'stoop and ground his spear beside his shield,' for which the Chorus absurdly substitutes 'ground your passion beside your anger.'

l. 407. **τοῦ** (=*τίνος*) **κλύειν θέλων**; 'wishing to hear what?'

l. 412. **ἔρως βίου**, 'a passion for your life and habits, and of living with you and joining you entirely.' The reading is uncertain; the MSS. give *βίου διαίτης τε καὶ σοῦ*, 'a passion for your way of living and for yourself,' which seems somewhat meaningless. After **ξυνοικεῖν** Meineke would read *γε* for **τε**. For an infin. after **ἔρως** cp. Aesch. Ag. 332 *ἔρως . . . ποθεῖν ἃ μὴ χρή*, Soph. O. C. 367 *αὐτοῖς ἦν ἔρως θρόνους ἐλέσθαι.*

l. 416. **κλύειν**, not after **πέρα**, but as a defining inf., 'for the hearing,' 'in our ears.' Join **ἄπιστα καὶ πέρα**, 'incredible and something more;' so Eur. El. 1185 *ἄλαστα μέλεα καὶ πέρα παθοῦσα.*

l. 417. **ὁρᾷ**, sc. Peithetaerus, whom the Chorus accepts as the real representative, thus ignoring Euelpides.

l. 418. **ἄξιον μονῆς** (*μονή*), 'worth tarrying for.'

l. 420. **φίλοισιν ὠφελεῖν.** For the construction with the dative instead of the ordinary accusative cp. Aesch. Pers. 842 *ὡς τοῖς θανοῦσι πλοῦτος οὐδὲν ὠφελεῖ.*

l. 425. **προσβιβᾷ** (*προσβιβάσει*), 'he will bring you over by his argument to the view that (**ὡς**) everything we see is yours—all that's here and there and everywhere.' So Thesm. 666 *καὶ τὰ τῇδε καὶ τὰ δεῦρο πάντ' ἀνασκόπει καλῶς.* The local adverbs are heaped rather inaccurately together, in the eager wish to make an exhaustive list. For *προσβιβάζειν τινα ὡς* cp. Aeschin. Ctes. 93 *τῷ λόγῳ προσβιβάζων ὑμᾶς ὡς δεῖ*, etc.

l. 427. **ἄφατον ὡς φρόνιμος** 'unspeakably sagacious;' lit. 'it is unspeakable how (sagacious he is);' cp. Lysist. 198 *τὸν ὅρκον ἄφατον ὡς ἐπαινιῶ.* Similarly Nub. 1 *ὅσον ἀπέραντον*, Plat. Euthyd. 275 C *σοφίαν ἀμήχανον ὅσην*, or (by attraction) Rep. 588 A *ἀμηχάνῳ ὅσῳ πλέονι νικήσει.*

l. 430. **κύρμα**, used generally for 'booty,' is said here to mean 'a practised hand,' *ὁ πολλοῖς ἐγκεκυρηκὼς πράγματι*, Schol. But this is hardly satisfactory. **τρῖμμα** (*τρίβων*) 'a sharper,' as in Nub. 260, 447. **παιπάλημα**, probably from the penetrating power of fine meal (*παιπάλη*), means a 'subtle rogue.'

l. 433. **ἀνεπτέρωμαι** (cp. inf. 1443, 5, 9), 'am all in a flutter;' a suitable word for a Chorus of Birds.

l. 434. **σὺ καὶ σύ**, addressed to two slaves, as inf. 656. **πανοπλίαν.** Hoopoe treats the 'warlike gear' of his friends as genuine armour, and proposes they shall be hung up 'in the chimney' (**εἰς τὸν ἰπνόν**). So

Dicaeopolis after making his treaty with the Lacedaemonians says (Ach. 278) ἡ δ' ἀσπὶς ἐν τῷ φεψάλῳ κρεμήσεται. But there follows a sly allusion to the pots and pans and spits in the words **πλησίον τοὐπιστάτου**, which seems to mean 'near the pot-rack.' *ἐπίστατον* or *ἐπιστάτης* (for it is uncertain which form Aristophanes is using) is variously translated 'a clay image of Hephaestus, as president of the hearth;' 'a tripod or a hook, for supporting pots over the fire;' 'a rack with pegs to hang up kitchen utensils.' **τύχἀγαθῇ**, i. e. *τύχῃ ἀγαθῇ*, 'good luck go with it!' So inf. 675, Eccl. 131, Thuc. 4. 118. 8. Equivalent to the Latin '*quod bonum felix faustumque sit.*'

l. 437. The natural order is **σὺ δὲ φράσον τοὺς λόγους ἐφ' οἷσπερ** (on the strength of which) **ἐγὼ τούσδε** (sc. Birds) **συνέλεξα**. The relative draws the accusative *λόγους* into the dative case. But **οἷσπερ τοῖς λόγοις** is an unusual combination, so that for **τοῖς** Reiske reads *τοι*, Dobree *καί*.

l. 440. **ὁ πίθηκος**. This refers to a dwarfish cutler named Panaetius. His wife, who was notorious for her infidelities, was an able-bodied virago. Their life was a perpetual quarrel, till they made a compact (**διαθήκην**) that there should be no biting or scratching or any other form of assault on either side.

l. 445. **ὄμνυμ' ἐπὶ τούτοις**, 'I swear it on these conditions—that I may win the prize by the unanimous vote of the judges and of the spectators.' **νικᾶν** is in apposition to *τούτοις*. The dative **κριταῖς** is probably instrumental, and is used here as equivalent to *ψήφοις*, unless we take it as 'ethical dative' = 'in the judgment of.'

l. 447. **ἑνὶ κριτῇ νικᾶν** is a surprise for *νικᾶσθαι*, to which of course it is equivalent; as with the five judges that were assigned to Comedy, it would give 4 : 1 against. Or, perhaps, 'by a majority of *only* one.'

l. 448. **ἀκούετε λεῴ**. This proclamation is assigned to Κῆρυξ in the MSS. Kock would give it to Hoopoe, who issues all orders to the birds. But it seems more humorous to follow the Schol. and put it in the mouth of Peithetaerus, who, together with Euelpides, forms the whole army of defence; and thus disbands the vast host with appropriate pomposity. For the regular phrase **ἀκούετε λεῴ** cp. Pax 551; Ach. 172, 1000.

l. 450. The **πινάκια** or 'tablets' would contain the ordinary notices to the troops, as to route, rations, etc.

l. 451. **δολερόν**, 'a treacherous creature.' So Eur. Orest. 218 *δυσάρεστον οἱ νοσοῦντες*, *triste lupus stabulis*, etc.

l. 453. **τύχοις ἂν ἐξειπών**, 'you might chance to express.' For this, the reading of the MSS., most edd. write *ἐξευρών*.

l. 454. **παροράτ'** (i. e. *παροράται*) is Bentley's emendation for the MSS. reading *παρορᾷς*. 'Something which my eyes have missed,' lit. 'that is overlooked by me.' If we retain *παρορᾷς*, we may render

'*quod mihi inesse vides*,' as in Hdt. 1. 37 *οὔτε τινὰ δειλίην μοι παριδὼν οὔτε ἀθυμίην*. Or *παρορᾷς* may mean, 'see beyond what I can see;' only we should then expect *ἐμοί* and not the enclitic.

l. 457. **οὑρᾷς**, i. e. *ὃ ὁρᾷς*, Meineke's conj. for the MSS. reading **τοῦθ'** *ὁρᾷς*. This harmonises the metre with the corresponding line 545, but the crasis is ugly. Bentley conj. *σὺ δὲ τοῦτ', ὦ τᾶν, λέγ'*.

l. 460. Join **ἐφ' ὅτῳπερ πράγματι** with **ἥκεις**.

l. 462. With **ὀργῶ**, 'am eager,' supply *λέγειν*, as in Thuc. 1. 140 *ὀργῶντες κρίνειν τὰ πράγματα*. By **προπεφύραται** he means 'is ready leavened,' a process preliminary to the final kneading and distribution into the loaves (**διαμάττειν**).

l. 463. **οὐ κωλύει**, used impers., 'there is no let or hindrance.' **φέρε, παῖ, στέφανον**, addressed to a slave. Orators, on beginning to speak, put a myrtle crown (Eq. 122; Eccl. 131, 147, 163, etc.) upon their brows. But the crown and the washing of the hands are the ordinary prelude to a feast; which Euelpides thinks is about to take place. So Vesp. 1216 *ὕδωρ κατὰ χειρός. τὰς τραπέζας εἰσφέρειν· | δειπνοῦμεν· ἀπονενίμμεθ'· ἤδη σπένδομεν.*

l. 465. **ζητῶ τρίπαλαι**, 'I have been seeking for ages and ages.'

l. 466. **τούτων**, sc. these birds. So far he is speaking to Euelpides, while he seeks some weighty word 'which shall crush their spirit.' Then he turns pathetically and addresses the birds.

l. 468. **τουδί**, sc. Euelpides, *δεικτικῶς*.

l. 471. **πολυπράγμων**, generally used in a bad sense, 'a busybody;' but here of one who is 'active,' 'observant,' 'bustling.' Cp. the various uses of *ἀπράγμων* Thuc. 2. 40, 63. **Αἴσωπον.** *Aesop* has the Homeric privilege of a doubtful identity and an uncertain birth-place and date. Perhaps the original lived about 570 B. C. and was a Phrygian slave: but before long he became a sort of abstraction; the accepted source and centre of the various fables, jests, and apophthegms that multiplied as time went on. Aristoph. makes several allusions to him; Socrates versified some of his apologues, and at a later period Babrius made a collection of the most popular and set them in choliambics. Evidently the fables of Aesop were regarded in Aristophanes' time as a repertory of things that everyone ought to know: and so it is discreditable not to have 'thumbed one's Aesop.' This curious use of **πατεῖν** may be a sort of slang, so Eustath. on Od. (1684. 47) speaks of a proverb describing those who were ready with a mocking jest '*'Αρχίλοχον πεπάτηκας*,' but cp. also Plat. Phaedr. 373 A *τόν γε Τισίαν αὐτὸν πεπάτηκας ἀκριβῶς*.

l. 472. **κορυδόν.** The 'crested-lark' has the epithet *ἐπιτυμβίδιος* in Theocr. 7. 23, which the Schol. supposed to refer to the mound-like topknot on the bird's head. The grotesque story of the lark burying her father in her own head, because in those early ages there was

not yet any earth to dig a grave in, has some points resembling the legend of the Phoenix.

l. 474. **προκεῖσθαι πεμπταῖον**, 'was still laid out for burial on the fifth day, after his death.' What he was laid out upon, as there was no earth, we are not told.

l. 476. **Κεφαλῆσιν.** A dême of the Acamantid tribe in Attica was called *Κεφαλαί*, which is referred to here for the sake of the pun —buried at 'Headington,' or 'Maidenhead.'

l. 479. **ῥύγχος βόσκειν**, 'to maintain a beak.' That is to keep the beak in good trim for a fight with the gods.

l. 480. **οὐκ ἀποδώσει ταχέως.** The emphasis lies on the adverb: 'Zeus won't be in any hurry to restore the sceptre to the wood-pecker,' who injures the oaks sacred to him. Meineke and others read *ὡς* for **οὐκ**, and the line should then be taken ironically: 'Zeus of course will lose no time in restoring.' Notice **ἀποδώσει**, of returning what is due.

l. 483. **αὐτίκα**, see sup. 166.

l. 484. *Dareius* and *Megabazus* are chosen as names familiar to Athenian ears; Dareius is the typical king, Megabazus the typical satrap. This is Haupt's conjecture for the vulg. *πρῶτος πάντων, Δαρείου καὶ Μεγαβάζου.* Compare, for such a use of the plural, inf. 558 foll., 1222, 1701; Ran. 928, 963; Ach. 270, 710.

l. 486. **διαβάσκει**, 'straddles' or 'struts.' The erect comb of the cock represents the upright head-dress of the Persian kings (*ὀρθὴ τιάρα*): their subjects wore theirs sloping backwards. Cp. Xen. Anab. 2. 5. 23 *τὴν ἐπὶ τῇ κεφαλῇ τιάραν βασιλεῖ μόνῳ ἔξεστιν ὀρθὴν ἔχειν.*

l. 489. **νόμον ὄρθριον**, 'his matin alto,' Kenn.; with an allusion to the celebrated *νόμος ὄρθιος* of Terpander. See on Ach. 16.

For **ὑπὸ τῆς ῥώμης** Mein. reads *ἀπό*, with the sense of 'dating from,' 'in memory of' that former might.

l. 492. **ὑποδησάμενοι**, 'having put on their shoes.' Kock, followed by Meineke, would read (unnecessarily) *ἀποδύσοντες*, thus introducing a new profession with **οἱ δέ**, viz. the footpads, who rise before day to 'strip' travellers of their clothes (inf. 712). So Hor. Ep. 1. 2. 32 *ut iugulent homines surgunt de nocte latrones.* The adventure described by Euelpides certainly favours Kock's conjecture: for he says—'ay, ask *me* about that!' and then proceeds to relate the loss of his cloak of Phrygian wool.

l. 493. **διὰ τοῦτον**, 'thanks to the cock!'

l. 494. **δεκάτην παιδαρίου**, 'a baby's naming-feast.' It was customary on the *tenth day* after birth for the parents to give a banquet, when the child was named and publicly acknowledged by its father, see inf. 922. **ὑπέπινον**, 'I took a drop' (euphemism for 'a drop too much') 'and had just fallen asleep, when this cock crew, before the rest of the

party sat down to dinner.' Euelpides had walked in from the country; had arrived early in the day, and, having taken a dram after his walk, had fallen asleep before the dinner was served. On waking up, he thought it was morning, and immediately set off to go home.

l. 496. **νομίσας ὄρθρον**, 'thinking it was dawn, I started for Halimus.' This was a dême of the Leontid tribe, about four miles distant from Athens; the birth-place of the historian Thucydides. **κᾆρτι προκύπτω**, 'I scarce peeped out beyond the wall.'

l. 498. **ἀπέβλισε**, 'robbed.' *βλίττειν* (*μέλιττα*) is the regular word for taking the honey from the hives. Cp. Eq. 794.

l. 500. **κατέδειξεν προκαλινδεῖσθαι**, 'issued orders that men do prostrate themselves before the Kites.' So Ran. 1032 *Ὀρφεὺς ἡμῖν κατέδειξε φόνων ἀπέχεσθαι.* This salutation to the Kite was to welcome him as one of the earliest harbingers of spring. Similarly, the stork and swallow were saluted.

l. 502. **ἐκαλινδούμην.** Euelpides seems to have made his obeisance the wrong way, and (perhaps, still in liquor) to have rolled over on his back, and so swallowed the small change he was carrying in his mouth. Having lost his money, he was obliged to drag home his meal-bag empty. For this way of carrying coin cp. Eccl. 818 *μεστὴν ἀπῆρα τὴν γνάθον χαλκῶν ἔχων· | κᾆπειτ' ἐχώρουν εἰς ἀγορὰν ἐπ' ἄλφιτα*, Vesp. 609 *ἡ θυγάτηρ τῇ γλώττῃ τὸ τριώβολον ἐκκαλαμᾶται*, ib. 791.

l. 507. **κόκκυ.** The sound of the cuckoo proved that spring, the harvest time of the south, had come: so that every one must look alive and run out to work. 'Cuckoo! to the harvest-field, ye circumcised!' must have been a proverb in use among Orientals.

l. 508. **καὶ βασιλεύοι.** We can give the emphasis by rendering, 'if anyone *did* come to the throne.'

l. 510. **ὅ τι δωροδοκοίη.** The line *δῶρα θεοὺς πείθει, δῶρ' αἰδοίους βασιλῆας* shows that costly presents were a regular prerogative of royalty. But for the sake of a fling at *Lysicrates* (said to have been a general, notorious for his corruption) the word **δωροδοκοίη** is introduced in its technical sense of 'taking bribes.'

l. 511. **ᾔδη.** Attic for *ᾔδειν*: contracted from *ᾔδεα.*

l. 512. **ἐξέλθοι**, 'came on the stage,' i.e. through the central door at the back of the *λογεῖον.* **ἐν τοῖσι τραγῳδοῖς**, 'at the tragic representations.' So Demosth. 18. 54 *τραγῳδοῖς καινοῖς*, and similarly in Latin *gladiatoribus* = 'at the gladiatorial combats,' Cic. Phil. 2. 19. 3.

l. 513. **ὁ δ' ἄρ' εἱστήκει**, 'whereas the bird was really perched thereon.'

l. 514. **ὁ δὲ δεινότατον . . . ὁ Ζεὺς γάρ.** For a similar explanatory use of *γάρ* cp. Demosth. p. 406 *ὃ τοίνυν μέγιστον ἁπάντων . . . βουλομένου γὰρ ἐμοῦ*, Isocr. 361 C *ὃ δὲ πάντων δεινότατον· διεγγυῶντος γὰρ Μενεξένου*, etc.

l. 515. **ἐπὶ τῆς κεφαλῆς** is a surprise, for the eagle is not perched on the head, but on the sceptre of Zeus, as in the famous Pheidian statue at Olympia. So Pind. Pyth 1. 10 *εὕδει δ' ἀνὰ σκάπτῳ Διὸς αἰετός.* It might be more accurately used of Athena and her owl: cp. Eq. 1092 *καὶ μοὐδόκει ἡ θεὸς αὐτὴ | ἐκ πόλεως ἐλθεῖν, καὶ γλαῦξ αὐτῇ 'πικαθῆσθαι.* Apollo is the *θεράπων* of Zeus, the *Διὸς προφήτης*, and so is represented with a hawk (*μαντικὸς ὄρνις* Schol.). But, as Aelian (H. A. 1. 47) speaks of the raven as *θεράπων καὶ ἀκόλουθος Ἀπόλλωνος*, it is tempting to alter **θεράπων** to *θεράποντ'*.

l. 521. *Lampon* (see Nub. 332) was a celebrated soothsayer and interpreter of oracles. He is said to have foretold the ascendancy of Pericles (Plutarch. Per. 6). He seems to have felt a touch of scruple in his oaths, and to have saved his conscience by swearing *νὴ τὸν χῆνα* instead of *νὴ τὸν Ζῆνα.* Such methods of evasion are not confined to classical times.

l. 523. **Μᾶνᾶς.** A common name for a male servant was **Μάνης**, inf. 1311, 1329, Pax 1146, and for a female **Μανία**, Ran. 1345. Meineke, following Hermann's suggestion, would print the line *νῦν δ' αὖ* **Μανᾶς**, which would then correspond with inf. 611.

l. 525. **κἀν τοῖς ἱεροῖς.** Birds ought to find sanctuary as suppliants in the temples, as the cruel Aristodicus learned to his cost, when he took the nests in the temple at Branchidae (Hdt. 1. 159). But Peithetaerus wishes to say that so mercilessly do men persecute birds that even such rights of sanctuary are denied them. So Ion in the temple of the Delphic Apollo says (Eur. Ion 106) *πτηνῶν τ' ἀγέλας αἳ βλάπτουσιν | σέμν' ἀναθήματα τόξοισιν ἐμοῖς | φυγάδας θήσομεν*, and as ibid. 170. It is not worth while to make any conjectures, such as *κἀν τοῖσιν ἀγροῖς*, which seems pointless.

l. 527. **βρόχους**, 'nooses;' **ἕρκη**, 'springes;' **ῥάβδους**, 'limed-twigs;' **νεφέλας**, 'gauze-nets;' **δίκτυα**, 'clap-nets;' **πηκτάς**, 'decoy-cages.'

l. 530. **οἱ δ'**, 'and the purchasers.' **βλιμάζοντες**, 'pinching you,' that is with a thumb and finger on either side of the breast, to test the plumpness.

l. 532. **ὀπτησάμενοι.** The emphasis lies in the participle. 'And they don't even serve you up (aor. of custom) plain-roast;' but they must needs add insult to injury, and dish you up—as we might say—devilled and curried; in ragouts and salmis.

l. 533. **ἐπικνῶσιν** (*κνάω*). Grated cheese is an ingredient in the Homeric *κυκεών* Il. 11. 639. The word only goes properly with **τυρόν**, and is used *per zeugma* with the other articles.

l. 538. **κενεβρείων**, properly, flesh of cattle that have died instead of being slaughtered; like our 'braxey mutton.' Then, generally, 'carrion,' 'offal.' The aim of cookery should be to bring out the flavour of the meat. It is an insult to cook the birds with piquant sauces, as

though the very taste of them was to be concealed. **αὐτῶν** is not satisfactory in the sense of 'actual;' Kock reads *αὔων*, 'dry.'

l. 540. **ὥστ' ἐδάκρυσά γ'.** This seems an almost necessary alteration for *ὡς* of the MSS.

l. 541. **κάκην.** Notice the accent. *κάκη* = 'cowardice,' as Eur. I. T. 676 *καὶ δειλίαν γὰρ καὶ κάκην κεκτήσομαι.*

l. 543. **ἐπ' ἐμοῦ.** If this, the MSS. reading, be retained, it may mean 'in my very life-time;' as though the parent-birds had surrendered these privileges, after the young generation had actually succeeded to their reversionary rights, and ought to have been consulted as to the abandonment of them. Others read *ἐπ' ἐμοί* with one MS., comparing *ἐφ' ὑμῖν* sup. 526, 'to my harm,' 'against my interests.' So Aesch. P. V. 97 *τοιόνδ' ὁ νέος ταγὸς μακάρων | ἐξηῦρ' ἐπ' ἐμοὶ δεσμὸν ἀεικῆ*, Hdt. 1. 61 *μαθὼν δὲ . . . τὰ ποιεύμενα ἐπ' ἑωυτῷ ἀπαλλάσσετο.*

l. 546. **ἀναθεὶς σοι,** 'having committed to your care.' So Nub. 1453 *ὑμῖν ἀναθεὶς ἅπαντα τἀμὰ πράγματα.*

l. 547. **νοττία,** i. e. *νεόττια*, which some edd. give, omitting *τε*. By **οἰκιῶ** (*οἰκίζω*) he means, 'I will give you a home;' so Soph. O. C. 785. The MSS. give *οἰκήσω*, which cannot be right. Meineke reads *οἰκετεύσω.*

l. 550. **καὶ δή,** 'well, then: my first lesson is that there should be one city for all the birds.' Peithetaerus is thinking of the policy of Theseus, who made a single state of Athens, which was before his time *κατὰ κωμὰς οἰκισθεῖσα* (Thuc. 1. 10).

l. 551. **τουτὶ τὸ μεταξύ,** 'this intervening space;' sc. *μεταξὺ οὐρανοῦ καὶ γῆς.* See on sup. 188.

l. 553. **ὦ Κεβριόνα καὶ Πορφυρίων.** Kennedy renders, 'O Gog and Magog!' *Porphyrion* is one of the giants who sought to storm heaven (*minaci Porphyrion statu* Hor. Od. 3. 4. 54); and we must suppose that *Cebriones* is another of the brotherhood. In Il. 8. 318 *Cebriones* is the name of one of the comrades of Hector. The name *Porphyrion* is chosen, because there is a bird so called, inf. 707, 1249, and perhaps *Cebriones* is meant to give an echo of *κεβλήπυρις*, coupled (sup. 303) with the *πορφυρίς.*

l. 554. **ἐπανεστήκῃ,** 'if this (citadel) once rise to its threatening height,' so as to become a real *ἐπιτείχισμα* against the gods.

l. 555. **γνωσιμαχήσῃ,** 'bend his stubborn will.' So Bekk. Anecd. 228. 27 *γνωσιμαχῆσαι· τὸ μεταβουλεύεσθαι, καὶ τῇ ἤδη κεκυρωμένῃ γνώμῃ μάχεσθαι.* Blaydes compares as similar compounds *θεομαχεῖν, ὑπνομαχεῖν* (Xen.), *θηριομαχεῖν, ζυγομαχεῖν.* The verb occurs in Herod. 3. 7. 25; 130; 8. 29, where see Schweighäuser s. v. The older interpreters, comparing such forms as *μνησικακεῖν*, sought to render it *τὸ γνῶναι τὴν ἑαυτοῦ ἀσθένειαν τήν τε τῶν ἐναντίων ἰσχύν.* This may have been

suggested by the use of the word in Eur. Her. 706 *χρὴ γνωσιμαχεῖν τὴν ἡλικίαν.*

l. 556. **ἱερὸν πόλεμον**, 'a crusade.' Cp. Thuc. I. 112 *Λακεδαιμόνιοι τὸν ἱερὸν καλούμενον πόλεμον ἐστράτευσαν, καὶ κρατήσαντες τοῦ ἐν Δελφοῖς ἱεροῦ παρέδοσαν Δελφοῖς. καὶ αὖθις ὕστερον Ἀθηναῖοι ἀποχωρησάντων αὐτῶν στρατεύσαντες καὶ κρατήσαντες παρέδοσαν Φωκεῦσιν.* With the form **πρωὐδᾶν** for *προαυδᾶν* cp. *προὔπτός* for *προοπτός.*

l. 562. **θύειν** depends grammatically upon the verbal notion in **κήρυκα**, quasi *κηρύττοντα.* The words **τὸ λοιπόν** do not seem to fit with **ὕστερον αὖθις**, Beck would read *τὸ πρῶτον.*

l. 563. **προσνείμασθαι.** The orders are 'to assign befittingly to all the gods the bird that suits best in each case.' The points of the resemblance or connection between the particular deity and particular bird are mere flimsy jokes on the name or habits of the bird. So, we might say 'when one sacrifices to the Goddess of Love, one must sacrifice cakes to the love-bird.' The Lord of the Seas must be associated in his rites with a sea-bird; and the glutton Heracles must be paired with a gluttonous cormorant.

There is an awkwardness in reading **πυρούς** in ll. 565, 6; Meineke would, in the former line, substitute *γύρους*, 'round-cakes,' 'bannocks.' But the parallelism in the lines is imperfect: sometimes the offering to the god is described, and sometimes omitted. Thus, no particular offering is quoted for Aphrodite or Heracles; though the Schol. may have read *βοῦν* after Ἡρακλέει. The reading of the MSS., *μελιτούττας* (i.e. *μελιτοέττας* or *μελιτοέσσας*, the fem. accus.) suggests *μάζας*, whereas **ναστούς** (here and in Plut. 1142) is masc., and probably refers to *ἄρτους.* I have followed Meineke's conj. **μελιτοῦντας**, masc. But possibly the line originally ran *ἦν δ' Ἡρακλέει βοῦν τις, ναστοὺς θύειν λάρῳ ἢ μελιτούττας.* For *θύῃ τις*, the reading of the MSS., we must either adopt **θύῃσι** (Meineke); or *θύῃ τι* (Bergk), as the *α* in **λάρῳ** is uniformly short.

l. 568. **ὀρχίλος** appears to be 'the golden-crested wren;' but it may here be rendered 'bull-finch' to make a ridiculous parallel to a 'bull-gnat,' **σέρφον ἐνόρχην**, who is to be 'slaughtered' for the **ὀρχίλος**.

l. 570. **ἥσθην**, 'I'm amused.' Idiomatic use of aorist, commenting on the words just uttered. So inf. 880, 1743. The comic solemnity of the next words is enhanced by the use of the serious Doric dialect. 'Zeus may thunder an he will; he is inferior to the finch and his flies.'

l. 574. **αὐτίκα.** See sup. 166. A famous temple of Athena, under the title of **Νίκη** *ἄπτερος*, joined the Propylaea. She was so represented to suggest that her home was fixed in Athens. But the **Νίκη** in the right hand of the Olympian Zeus had golden wings.

l. 575. Ἶριν. In Il. 5. 778 Hera and Athena are thus described, *αἱ δὲ βάτην τρήρωσι πελειάσιν ἴθμαθ' ὁμοῖαι.* This has induced most editors to read Ἥρην or Ἥραν for Ἶριν. But the Schol. reminds us *οἱ δὲ ἐν ἑτέροις ποιήμασιν Ὁμήρου φασὶ τοῦτο φέρεσθαι· εἰσὶ γὰρ αὐτοῦ καὶ ὕμνοι.* And in Hymn I. 114 the same words occur descriptive of the movements of Iris and Eileithyia.

l. 576. It is difficult to decide to whom this line is to be assigned. The MSS. generally give it to Hoopoe, reading πέμψει, as though he felt some misgiving at all this record of 'wings,' which Peithetaerus is glibly repeating. It seems more natural to follow Bentley, in treating the line as one of the unexpected and grotesque comments made by Euelpides. This bit of fun is lost if we follow Meineke in making the line part of Peithetaerus' argument.

l. 577. νομίσωσι, sc. *ἄνθρωποι*, 'if men in their ignorance account us as nought, and regard those beings in Olympus as gods.' Cp. Eur. Rhes. 821 *ἢ τὸν Ἕκτορα | τὸ μηδὲν εἶναι καὶ κακὸν νομίζετε.*

l. 579. ἀγρῶν. The initial *α* being regularly used short, Kock would read *ἔργων*, 'tilled lands.' So *ἔργ' ἀνθρώπων* Od. 6. 259.

l. 580. μετρείτω, 'keep up her dole.' Demeter is regarded as the great distributer of grain. But there is an allusion to the *σιτοδοσίαι*, frequent in Athens in time of scarcity. Now, these doles were often scamped; and Euelpides, in his amusing comment, expects to see the Corn-goddess, when reduced to difficulties by the action of the birds, as fertile in excuses as the *Μετρονόμοι* and *Προμετρηταί* in Athens, whose 'non possumus' was often simple unwillingness (οὐκ ἐθελήσει).

l. 583. ἐκκοψάντων, aor. imperat. ἐπὶ πείρᾳ, 'by way of test.' So Menand. 4. 104 *ἐπὶ πείρᾳ δοὺς τριάκονθ' ἡμέρας.*

l. 584. μισθοφορεῖ δέ, 'he takes fees,' which ought to imply skill. No doubt there is an allusion to the grasping rapacity of Athenian doctors, represented by their tutelary god. But Apollo's *μισθοφορία* alludes to payment from Laomedon for the god's service in building the walls of Troy; and from Admetus, for his work as shepherd.

l. 585. μή. That is, 'don't let the birds commence their operations till I have sold off my pair of bullocks, so as to be out of harm's way.'

l. 586. σὲ θεόν, σὲ βίον. Commentators have made various attempts to improve this list. Perhaps it is best in its unimproved state. 'Mortals will find all blessings are theirs, so soon as they realise that the birds alone are the powers of earth, air, and sea: the true divinities, the actual source of livelihood.' The general result is not unlike the

pantheistic doctrine in Aesch. Frag. 295 *Ζεύς ἐστιν αἰθήρ, Ζεὺς δὲ γῆ, Ζεὺς δ' οὐρανός.*

l. 593. **μαντευομένοις**, 'when they consult the oracles.' There seems no reason why Cobet should seek to alter **τὰ μέταλλ'** into *τὰ μὲν ἄλλ'*. We can imagine a productive mine being discovered by some form of divination. But, in that case, Bergk's conj. *δείξουσι* for **δώσουσι**, which may be only an echo of *δώσομεν* (sup.), seems to be an improvement.

l. 598. **γαῦλος** is a bluff, rounded vessel, fit for carrying merchandise, like the *φορτὶς εὐρεῖα* of Od. 5. 250. These words of Euelpides are a sort of 'aside.'

l. 601. **πλὴν εἴ τις ἄρ' ὄρνις.** So, to describe an inscrutable mystery, Job (cap. 28. 7) says, 'There is a path which no fowl knoweth, and which the vulture's eye hath not seen.'

l. 602. Euelpides represents the sanguine, speculative Athenian, always caught by any new scheme. By **τὰς ὑδρίας** he means 'the earthen pots,' in which he takes for granted the treasure is safely buried: Horace's *urnam argenti* Sat. 2. 6. 10.

l. 604. **σάφ' ἴσθι.** Dobree seems right in letting Euelpides break in at this place, as the remark is quite in his particular vein: 'You may be sure of that; for it's absolutely certain that no man when he's doing badly can be in a healthy state.' This is a rough description of *πλουθυγίεια* inf. 731, Eq. 1100, Vesp. 647. For the sentiment cp. Soph. ap. Stob. Flor. 91. 28 *ἐμοὶ δ' οὐδεὶς δοκεῖ | εἶναι, πένης ὤν, ἄνοσος, ἀλλ' ἀεὶ νοσεῖν.* Of course **κακῶς πράττων** is used in a double sense here.

l. 609. **πέντε.** Hesiod, Frag. 163, assigns the croaking raven *nine* generations, *ἐννέα τοι ζωεῖ γενεὰς λακέρυζα κορώνη | ἀνδρῶν ἡβώντων.*

l. 610. **αἰβοῖ** (*admirantis*, as inf. 1342), 'Ha! ha! these birds are far better kings to have on the throne for us than Zeus (can ever be)!'

l. 611. **οὐ γὰρ πολλῷ;** see on sup. 523. If we read there *νῦν δ' αὖ Μανᾶς*, the present needs no addition: otherwise we must recognise a lacuna of two anapaests, or we must fill up the line in some such way as this, *οὐ γὰρ πολλῷ κρείττους, πολλῷ;* 'why, are they not far, far better?'

l. 616. **τοῖς δ' αὖ σεμνοῖς.** The ordinary birds will be content with a thicket for their home: and the 'right-reverend' birds of the highest class will want no better temple than an olive-tree.

l. 618. **Δελφοὺς . . . Ἄμμωνα.** That is, to the oracle of Apollo at Delphi and of Zeus in Libya.

l. 627. **φίλτατ[ε].** Here the adjective, which should naturally be in the nominative, as predicative addition to the participle, is drawn into the vocative, by the effect of the interjection. So Theoc. 17. 66 *ὄλβιε, κῶρε, γένοιο.* But **φίλτατε** must still be construed with

πρεσβυτῶν notwithstanding the participle. 'O dearest by far of old men in my eyes, changing thereto from the worst of foes.' Cp. Lycurg. in Leocr. 60 *ἀνθρώπῳ ζῶντι ἐλπὶς ἐκ τοῦ κακῶς πρᾶξαι μεταπεσεῖν.*

l. 630. **ἐπηπείλησα.** So *ἐπαπειλοῦντες* Vesp. 670. 'I give due warning.' The aor. like *ἥσθην* sup. 570.

l. 631. **παρ' ἐμὲ θέμενος.** Modelled on the regular military phrase, *ἀνεῖπεν ὁ κῆρυξ τίθεσθαι παρ' αὐτοὺς τὰ ὅπλα.* Perhaps 'bringing your counsels into close touch with mine.' The epithets which follow belong to the regular phraseology of treaties and alliances: so Thuc. 5. 18. 9 *ἐμμενῶ ταῖς ξυνθήκαις καὶ ταῖς σπονδαῖς ταῖσδε δικαίως καὶ ἀδόλως.*

l. 633. **ἐπὶ θεούς,** sc. 'to attack the gods.'

l. 635. **τρίψειν,** 'shall handle:' properly of things worn away by constant rubbing.

l. 637. **ἀνάκειται,** 'are committed.' For **ἐπὶ σοί** Mein. reads *ἐνὶ σοί.* But *ἀνάκεισθαι* is generally used with *εἴς τινα* as Hdt. 1. 97; or with simple personal dat. as Eur. Bacch. 934. In Antiphon 5. 6 we find *ἐπὶ τῇ τύχῃ ἀνάκειται.*

l. 639. **μελλονικιᾶν,** 'to shilly-shally Nicias-like.' The reference here is not to the delay at the siege of Pylos, but to the hesitancy of Nicias in despatching the Athenian fleet on the Sicilian expedition. See Thuc. 6. 25 *καὶ τέλος παρελθών τις τῶν Ἀθηναίων* (sc. Demostratus, Plut. Nic. 12) *καὶ παρακαλέσας τὸν Νικίαν οὐκ ἔφη χρῆναι προφασίζεσθαι οὐδὲ διαμέλλειν, ἀλλ' ἐναντίον ἁπάντων ἤδη λέγειν ἥντινα αὐτῷ παρασκευὴν Ἀθηναῖοι ψηφίσωνται.* Such words as *μελλονικιᾶν* have analogies in every language. So we use to 'hector,' to 'burke,' to 'boycott.'

l. 642. **κάρφη** and **φρύγανα,** 'chips and faggots,' are the modest words with which Hoopoe describes the materials of his nest. For the juxtaposition of plur. **εἰσέλθετε** and dual **φράσατον** cp. Plut. 73, 75–6, Pax 414, 5.

l. 644. **τῷ δὲ τί;** These words seem to belong properly to Hoopoe. Most editions continue the line to Peithetaerus, and read *τῳδεδί,* see sup. 11.

l. 645. **Κριῶθεν.** This dême called indifferently *Κριός* and *Κριώα* belonged to the Antiochid tribe.

l. 648. **τὸ δεῖνα.** 'Ita loquuntur quibus subito in mentem venit aliquid rogare aut monere quod in rem praesentem faciat, cuius adhuc fuerint immemores.' Cobet v. l. p. 108. Cp. Lysist. 921 *καίτοι τὸ δεῖνα· ψίαθός ἐστ' ἐξοιστέα,* ib. 926, Pax 268 *τὸ δεῖνα γὰρ | ἀπόλωλ' Ἀθηναίοισιν ἀλετρίβανος.* We may trans. 'but, by the bye.' **ἐπανάκρουσαι.** The regular phrase is *πρύμναν κρούεσθαι* or *ἀνακρούεσθαι,* 'to back water;' 'come astern.'

l. 651. **Αἰσώπου.** The Schol. refers to Archilochus, not to Aesop, the fable about the fox 'going shares with' the eagle. The eagle

carried off the fox-cubs to its eyrie in the tree-top, and there the fox, whose hole was at the foot of the tree, could not pursue. The construction is a mixture of *τὴν ἀλώπεκα κοινωνῆσαι* and *ὡς ἡ ἀλώπηξ ἐκοινώνησεν*. Similarly Nub. 95 *οἳ τὸν οὐρανὸν | λέγοντες ἀναπείθουσιν ὡς ἐστιν πνιγεύς*, where *λέγοντες* is equivalent to **ἐστὶν λεγόμενον**, in the present passage.

l. 653. **φλαύρως**, 'unsatisfactorily;' to her own harm. So Hdt. 6. 94 *Μαρδόνιον φλαύρως πρήξαντα τῷ στόλῳ παραλύει τῆς στρατηγίας.*

l. 656. **οὕτω**, 'on these terms then;' = *ὡς ὧδ' ἐχόντων*. **Ξανθία.** *Xanthias* is the name of the slave at the opening of the 'Frogs,' and 'Wasps.' *Manodorus* is formed from the name **Μανῆς** sup. 523, inf. 1329. The presence of the two slaves has been implied already, sup. 434.

l. 657. **τὰ στρώματα**, 'the baggage;' properly 'bedding,' as in Ran. 8, 165.

l. 663. **ἐκβίβασον αὐτοῦ.** The Schol. interprets **αὐτοῦ** as *αὐτόθι, ἐν τῷ θεάτρῳ.* But, as Euelpides is already on the stage himself, we should rather expect *ἐνθάδε* or *δεῦρο*. Meineke would read *αὐτοῖς* = 'at their request.' The player representing the Nightingale comes on the stage in female dress gaily ornamented, but wearing a mask to represent a bird's head with a sharp bill, like a pair of scissors.

l. 670. **ὥσπερ παρθένος.** So in Ach. 258 the daughter of Dicaeopolis is warned to take good care in the crowd of her golden trinkets (*τὰ χρυσία*); cp. Hom. Il. 3. 872 *ὃς καὶ χρυσὸν ἔχων πόλεμόνδ' ἴεν, ἠΰτε κούρη.*

l. 671. **κἂν φιλῆσαί μοι δοκῶ.** 'I 'm inclined to think that I could kiss her.' Cp. Eq. 620 *ὡς ἐγώ μοι δοκῶ κἂν μακρὰν ὁδὸν διελθεῖν ὥστ' ἀκοῦσαι.*

l. 674. **τὸ λέμμα**, 'the shell,' suggested by **ᾠόν.** Probably as the player could not play the flute while wearing such a mask, the coarse attentions of Euelpides are used as an opportunity for its removal.

l. 675. **τύχἀγαθῇ**, see on sup. 435.

l. 682. **καλλιβόαν αὐλόν**, here, and in Soph. Trach. 640. **κρέκειν**, according to the Schol., is *κυρίως τὴν κιθάραν κρούειν*. See inf. 771. Here used loosely of the sound of the flute.

l. 684. **ἄρχου**, 'lead off.' This introductory lyric by the Chorus is called the **κομμάτιον** (ll. 676-684). The Parabasis proper extends from l. 685–722 in anapaestic tetrameters. The **πνῖγος** or **μακρόν** (ll. 723–736) is an ordinary anapaestic system. The **ᾠδή** (ll. 737–752) corresponds to the **ἀντῳδή** (ll. 769–784). Between the **ᾠδή** and **ἀντῳδή** comes the **ἐπίρρημα** (ll. 753–768) answered by the **ἀντεπίρρημα** (ll. 785–800), both in trochaic tetrameters. The Parabasis, in a tone of mock solemnity relieved by many comic touches, is a parody on the poets and philosophers, who had speculated on the origin of the Universe, and theories of evolution. Its general form follows, no doubt,

the genealogies in the Orphic Hymns: but Hesiod is also laid under contribution; and the dicta of the Ionian physicists, of Empedocles and Anaxagoras, are utilised to give a philosophic flavour to the whole. Special occasion is taken to throw ridicule upon the famous sophist, Prodicus of Ceos, who was still lecturing and writing at Athens.

l. 685. **ἀμαυρόβιοι.** Following the idea of the Homeric phrase *εἴδωλον ἄμαυρον* (Od. 4. 824), we must assign to this word something of the notion of **σκιοειδέα**: perhaps 'unsubstantial.' The simile of the 'leaves' comes from Hom. Il. 6. 146 *οἵη περ φύλλων γενεή, τοιήδε καὶ ἀνδρῶν. | φύλλα τὰ μέν τ' ἄνεμος χαμάδις χέει, ἄλλα δέ θ' ὕλη | τηλεθόωσα φύει· ἔαρος δ' ἐπιγίγνεται ὥρῃ· | ὣς ἀνδρῶν γενεὴ ἡ μὲν φύει ἡ δ' ἀπολήγει.*

l. 686. **ὀλιγοδρανέες,** 'ineffective;' equivalent to the Homeric *ὀλιγηπελέων.* Cp. Aesch. P. V. 547 *τίς ἐφαμερίων ἄρηξις; οὐδ' ἐδέρχθης | ὀλιγοδρανίαν ἄκικυν | ἰσόνειρον, ᾇ τὸ φωτῶν | ἀλαὸν γένος ἐμπεποδισμένον.*

In the word **πηλοῦ** we have the *princeps limus* of Hor. Od. 1. 16. 13. With **σκιοειδέα** cp. Soph. Aj. 125 *ὁρῶ γὰρ ἡμᾶς οὐδὲν ὄντας ἄλλο πλὴν | εἴδωλ', ὅσοιπερ ζῶμεν, ἢ κούφην σκιάν.* In **ἀμενηνά** we find the Homeric *νεκύων ἀμενηνὰ κάρηνα* Od. 10. 521. But the word must have been regarded as of doubtful meaning at Athens; for in the play of the *Δαιταλῆς* by Aristophanes the question is asked, *τί καλοῦσ' ἀμενηνὰ κάρηνα;* Perhaps it was indifferently referred to *μένος* and *μένω*, and might either mean 'weakly,' or 'transitory.'

l. 687. **ταλαοί.** Though this form is not elsewhere found there is nothing anomalous in it. The Schol. interprets rightly by *τληπαθεῖς*, adding however, *ἔνιοι δὲ τὸ ταλαοί διαιροῦσιν ὥστε εἶναι* **ἀλαοί.** But this would cause a very doubtful hiatus.

l. 688. **αἰὲν ἐοῦσι.** Note the use of the Epic dialect.

l 689. **ἄφθιτα μηδομένοισιν,** 'forming designs that fail not.' The nearest equivalent to this phrase is Il. 24. 88 *Ζεὺς ἄφθιτα μήδεα εἰδώς.*

l. 690. **ὀρθῶς,** 'correctly;' according to the accuracy of the latest science, as in Nub. 638.

l. 692. **παρ' ἐμοῦ.** Join with **εἴπητε,** as in Lucian Dial. Mort. 1. 2 *σὺ δὲ οἰμώζειν αὐτοῖς παρ' ἐμοῦ λέγε.* 'That you may bid Prodicus, with my compliments—to be hanged.' **κλάειν,** a surprise for *χαίρειν*. Prodicus, say the birds, was all very well, but our speculations far surpass his in originality and accuracy.

l. 693. The following Ornithogonia is impartially eclectic. It leads off in the language of Hesiod Theog. 116 *ἤτοι μὲν πρώτιστα χάος γένετ', αὐτὰρ ἔπειτα | Γαῖ' εὐρύστερνος, πάντων ἕδος ἀσφαλὲς αἰεί, | Τάρταρά τ' ἠερόεντα μυχῷ χθονὸς εὐρυοδείης, | ἠδ' Ἔρος,* ib. 123 *ἐκ χάεος δ' Ἔρεβός τε μέλαινά τε Νὺξ ἐγένοντο.* Then (Lobeck Aglaoph. 1.

470 foll.) follows the phraseology of the Orphic cosmogony, which begins with *ἀγέννητος χρόνος*, from which spring Aether and Chaos. Chaos forms itself into an *ὠεὸν ἀργύφεον*, from which egg there bursts forth a being called *Phanes*, otherwise known as *Eros*, *χρυσείαις πτερύγεσσι φορεύμενος ἔνθα καὶ ἔνθα.*

l. 694. **γῆ δ' οὐδ' ἀήρ.** For the negative to be supplied before **γῆ** cp. Eur. Troad. 477 *οὔς Τρῳὰς οὐδ' Ἑλληνὶς οὐδὲ βάρβαρος* | *γυνὴ τεκοῦσα κομπάσειεν ἄν ποτε.*

l. 695. **ὑπηνέμιον.** The 'wind-egg' is properly the unfertilized egg of a pullet. According to Pliny N. H. 10. 60. 80 *quidam et vento putant ea* (sc. *τὰ ὑπηνέμια*) *generari.*

l. 697. **ἀνεμώκεσι.** So Eur. Phoen. 163 *ἀνεμώκεος εἴθε δρόμον νεφέλας ποσὶν ἐξανύσαιμι δι' αἰθέρος.*

l. 698. **πτερόεντι** is an unexpected epithet for Χάος. Perhaps *οὗτος χάει εὐρώεντι* or *ἠερόεντι* should be read; and for **νυχίῳ**, *νύχιος* or *νύχιον.*

l. 702. **ὧδε**, as being the first offspring of the first god.

l. 703. **Ἔρωτος**, sc. *τέκνα.* With **πολλοῖς** = '*multis argumentis,*' cp. Ran. 1484 *πάρα* (*πάρεστι*) *δὲ πολλοῖσιν μαθεῖν.*

l. 705. **ἀπομωμοκότας**, 'who have abjured (love).' **πρὸς τέρμασιν**, apparently, 'on the outskirts of their prime;' as *τέρμα* may mean the edge nearest to or furthest from the eye. The interpretation of the Schol., *μετὰ τὴν νεότητα*, does not suit well with the character of the presents, which are appropriate to the very young.

l. 707. **ὄρτυξ.** Keeping quails was a perfect passion with the Athenians (*ὀρτυγομανία*). For **πορφυρίων**, some species of 'coot,' see on sup. 553.

l. 710. **γέρανος.** The 'screaming crane' migrates to the south when the cold weather sets in, Il. 3. 3 *ἠύτε περ κλαγγὴ γεράνων πέλει οὐρανόθι πρό·* | *αἵ τ' ἐπεὶ οὖν χειμῶνα φύγον καὶ ἀθέσφατον ὄμβρον,* | *κλαγγῇ ταί γε πέτονται ἐπ' Ὠκεανοῖο ῥοάων*, Hesiod Opp. et Di. 446 *φράζεσθαι δ' εὖτ' ἂν γεράνου φωνὴν ἐπακούσῃς,* | *ἥ τ' ἀροτοῖό τε σῆμα φέρει καὶ χείματος ὥρην* | *δεικνύει ὀμβρηροῦ.*

l. 711. **πηδάλιον.** After putting into port for the winter, the skipper unships his rudder (steering paddle), and hangs it in the smoke to preserve the wood, Hes. Opp. et Di. 45 *αἶψά κε πηδάλιον μὲν ὑπὲρ καπνοῦ καταθεῖο*, ib. 627 *πηδάλιον δ' εὐεργὲς ὑπὲρ καπνοῦ κρεμάσασθαι,* | *αὐτὸς δ' ὡραῖον μίμνειν χρόνον εἰσόκεν ἔλθῃ.*

l. 712. **Ὀρέστῃ.** Nickname of a famous footpad, whose particular profession was robbing travellers (**ἀποδύῃ**) of their clothes. See inf. 1491, Acharn. 1166 *κατάξειέ τις αὐτῷ μεθύων τῆς κεφαλῆς Ὀρέστης.* The origin of the name is unknown: but the Schol. states that he 'feigned madness,' *μανίαν προσποιούμενος ἐν τῷ σκότει τοὺς ἀνθρώπους*

ἀπέδυεν. The joke is, that if Orestes be provided with a warm cloak for himself, he will have less temptation to rob.

l. 717. **ἐλθόντες**, 'for having first paid a visit to the birds (*μαντευσάμενοι γὰρ πρῶτον ἐκ τῶν ὀρνεομάντεων*) you then betake yourselves to your respective pursuits (*οὕτως ἐπὶ τὰ ἔργα χωρεῖτε* Schol.).'

l. 718. **πρὸς γάμον ἀνδρός.** For **ἀνδρός** Dind. would read *ἄνδρες*, Meineke *ἄλλος*. Neither is convincing; but *ἀνδρός* can hardly be justified, even by interpreting it 'marriage with a husband.' This would require a different subject to **τρέπεσθε.**

l. 719. **ὄρνιν.** The ambiguity disappears in a translation. **ὄρνις**, beside the general meaning 'bird,' has the special meaning 'omen,' like *οἰωνός* Il. 12. 243, etc. 'You regard as a (bird of) omen everything that gives an interpretation in a matter of divination.' **φήμη** (or *κληδών*) is an augury drawn from some chance word or expression used without any special intention by the speaker. So Augustine was led to the study of the Bible by hearing an artless child singing the words *tolle lege*, 'take it up and read it!' For the effect produced by **πταρμός** cp. Xen. Anab. 3. 2. 5, Hom. Od. 17. 541. **ξύμβολος** (or *ξύμβολον*), 'a chance meeting;' objects seen by a traveller when starting upon or actually engaged in a journey. To meet a **θεράπων** would be one of these significant *ξύμβολα*. It seems impossible to distinguish **φήμη** from **φωνή**, and to describe the latter as a human voice, and the former as superhuman. It is more likely that **φωνή**, 'sound,' is wider than *φήμη*. E. g. the significant braying of the **ὄνος** would come under the head of **φωνή**. Cp. Aesch. P. V. 485 *κἄκρινα πρῶτος ἐξ ὀνειράτων ἃ χρὴ | ὕπαρ γενέσθαι, κληδόνας τε δυσκρίτους | ἐγνώρισ' αὐτοῖς, ἐνοδίους τε συμβόλους, | γαμψωνύχων τε πτῆσιν οἰωνῶν σκεθρῶς | διώρισα.*

The following is a translation in corresponding metre by Mr. A. C. Swinburne of the above passage (ll. 685–723); appearing in the *Athenaeum*, No. 2766, Oct. 30, 1880.

Come on then ye dwellers by nature in darkness, and like to the leaves' generations,
That are little of might, that are moulded of mire, unenduring and shadow-like nations,
Poor plumeless ephemerals, comfortless mortals, as visions of shadows fast fleeing,
Lift up your mind unto us that are deathless, and dateless the date of our being:
Us, children of heaven, ageless for aye, us, all of whose thoughts are eternal;
That ye may from henceforth, having heard of us all things aright as to matters supernal,

Of the being of birds, and beginning of gods, and of streams, and the dark beyond reaching,
Truthfully knowing aright, in my name bid Prodicus pack with his preaching.
It was Chaos and Night at the first, and the blackness of darkness, and Hell's broad border,
Earth was not, nor air, neither heaven; when in depths of the womb of the dark without order
First thing first-born of the black-plumed night was a wind-egg hatched in her bosom,
Whence timely with seasons revolving again sweet Love burst out as a blossom,
Gold wings gleaming forth of his back, like whirlwinds gustily turning.
He, after his wedlock with Chaos, whose wings are of darkness, in Hell broad-burning,
For his nestlings begat him the race of us first, and upraised us to light new-lighted,
And before this was not the race of the gods, until all things by Love were united:
And of kind united with kind in communion of nature the sky and the sea are
Brought forth, and the earth and the race of the gods everlasting and blest. So that we are
Far away the most ancient of all things blest. And that we are of Love's generation
There are manifest manifold signs. We have wings, and with us have the Loves habitation;
And manifold fair young folk that foreswore love once, ere the bloom of them ended,
Have the men that pursued and desired them subdued, by the help of us only befriended,
With such baits as a quail, a flamingo, a goose, or a cock's comb staring and splendid.
All best good things that befall men come from us birds, as is plain to all reason;
For first we proclaim and make known to them spring, and the winter and autumn in season:
Bid sow, when the crane starts clanging for Afric, in shrill-voiced emigrant number,
And calls to the pilot to hang up his rudder again for the season, and slumber;
And then weave cloak for Orestes the thief, lest he strip men of theirs if it freezes.

And again thereafter the kite reappearing announces a change in
the breezes,
And that here is the season for shearing your sheep of their spring
wool. Then does the swallow
Give you notice to sell your greatcoat, and provide something light
for the heat that 's to follow.
Thus are we as Ammon or Delphi unto you, Dodona, nay, Phoebus
Apollo.
For, as first ye come all to get auguries of birds, even such is in all
things your carriage,
Be the matter a matter of trade or of earning your bread, or of any
one's marriage.
And all things ye lay to the charge of a bird that belongs to dis-
cerning prediction:
Winged fame is a bird, as you reckon; you sneeze, and the sign 's
as a bird for conviction:
All tokens are 'birds' with you—sounds too, and lackeys, and donkeys.
Then must it not follow
That we ARE to you all as the manifest godhead that speaks in
prophetic Apollo?

l. 724. **μάντεσι Μούσαις.** 'You will be able to use them as your seers and poets.' So far, all is easy; but **αὔραις, ὥραις,** etc. seem quite unintelligible. The general sense ought to be that the birds will be accessible to those who wish to consult them, at all times and seasons. We might read *πάσαις ὥραις*, or, perhaps, as nearer to *αὔραις*, we might suggest *αὐταῖς ὥραις*, 'at the very seasons when we want them, in winter, in summer, and when the swinking heat cools down.' It does not seem possible to make **αὔραις** equivalent to any particular season of the year: e.g. 'the mild breezes of spring.' Kock would read *αὔραις λιαραῖς χειμῶνι* (or Bergk *αὔραις ἦρος χειμῶνι*): mild breezes in winter; and in summer, tempered heats! But this does not seem the sort of promise the birds are making.

l. 727. **σεμνυνόμενοι,** 'putting on haughty airs,' as in Ran. 1020 *Ζεὺς νεφεληγερέτης* sits on a level with his clouds, keeping away from human turmoil; 'the clouds are lightly curled, round about their golden houses.' Cp. Pax 207, of the gods, *αὐτοὶ δ' ἀνῳκίσανθ' ὅπως ἀνωτάτω | ἵνα μὴ βλέποιεν μαχομένους ὑμᾶς ἔτι, | μηδ' ἀντιβολούντων μηδὲν αἰσθανοίατο.*

l. 734. **γάλα τ' ὀρνίθων,** as inf. 1673, Vesp. 508. Pigeon's milk is our colloquial equivalent for an unattainable rarity.

l. 739. **ποικίλη,** here of the nightingale's 'varied note,' *ἥ τε θαμὰ τρωπῶσα χέει πολυηχέα φωνήν* Od. 19. 522. See inf. 1411.

l. 745. Join ἱεροὺς νόμους μελέων Πανί, 'sacred strains of melody in honour of Pan.' The cult of Pan, the god of the Arcadian highlands, was introduced into Athens after the battle of Marathon. He was worshipped (Pind. Pyth. 3. 78 (138)) along with Cybele, 'the mountain-mother,' whose rites passed into Attica from the coast of Asia Minor.

l. 748. ἔνθεν, sc. ἀπὸ τῶν ἐμῶν ποιημάτων ὥσπερ μέλιττα ἀπεβόσκετο. *Phrynichus* here is not the comic, but the tragic, poet (Ran. 910, 1299), whose choric songs were especially popular in Athens. Old Philocleon (Vesp. 269) goes to court humming snatches from his songs, μέλη ἀρχαιομελισιδωνοφρυνιχήρατα ib. 220. 'He fed on the fruit of immortal lays drawing therefrom sweet song.' Horace (Od. 4. 2. 27) compares himself to the *apis Matina*, culling sweets from every flower.

l. 754. διαπλέκειν, sc. τὸν βίον, as in Hdt. 5. 92; 4. 205; 'to bring to completion;' 'finish weaving the web.'

l. 755. ἐνθάδ', sc. at Athens, in contrast to ἐκεῖ παρ' ἡμῖν.

l. 759. αἶρε πλῆκτρον, metaphor from cock-fighting: 'lift your spur.' The cocks' spurs were armed with a sharp point of metal, ἔμβολα χαλκᾶ Schol.

l. 760. ἐστιγμένος. Runaway slaves were often branded with a hot iron (στιγματίας Lysist. 331). For ἀτταγᾶς see sup. 249. The speckled plumage of the bird is described in Athen. 9. 387 ὅλος δὲ κατάγραφος τὰ περὶ τὸ νῶτον.

l. 763. The φρυγίλος, an unknown bird, chosen here to make a jingle with Φρύξ. 'If he be a ruffian from Phrygia, he shall reckon as a "ruff".' We gather from the text that both Spintharus and Philemon were foreigners.

l. 764. For *Execestides* see on sup. 11. Many of the slaves or mercenaries in Athens were Carians. According to Aelian the πάππος, 'grandsire,' was the bird in whose nest the cuckoo laid its egg: so, perhaps, the 'hedge-sparrow.' Now, to make good his claim to Athenian citizenship a man had to show his descent, to point to his πάπποι or ancestors. Then there would be no difficulty in enrolling him in his proper φρατρία, or division of the tribe to which he was proved to belong. Here, by an inversion of the ordinary process, a man 'may get *grandsires* in birdland,' and 'tribesmen will at once be found.' In Latin, a similar pun might be worked with *avis* and *avus*. Kennedy thinks that the secondary meaning in πάππος here is the *soft down* of half-fledged birds, like the 'pappus' of the thistle or dandelion; and that in φράτερες there is an allusion to the full feathers of the mature bird. Cp. Ran. 418 ὃς ἑπτέτης ὢν οὐκ ἔφυσε φράτερας. The 'downy cove' might soon 'plume himself' on his family-connections.

l. 766. ὁ Πεισίου. This is said to refer to *Meles*, *κιθαρῳδὸς κάκιστος*, and father of the dithyrambic poet *Cinesias*. The allusion to opening of the gates is unknown. The Schol. suggests that the ἄτιμοι are some of those outlawed for their connection with the Mutilation of the Hermae. This *Meles*, a true 'chip of the old block,' or rather 'true chick of the old fowl,' may change into a partridge, and 'dodge away, partridge-like.' The partridge, like many other birds, will pretend to be injured and unable to fly, and will thus draw away the hunter from its nest or brood. Some see in the word ἐκπερδικίσαι an allusion to the 'artful dodger' Perdiccas, king of Thrace, whom the Athenians had found to be a most untrustworthy ally.

l. 769. τοιάδε, 'in such wise,' accus. adverbial, like *ταῦτα* = 'for these reasons.'

l. 772. κρέκοντες (see on sup. 682) with βοήν, as *ἡδὺ κρέκουσα μέλος* Anthol. 193. 3, and *κρέκων κέλαδον* ib. 196, of the grasshopper. The accus. Ἀπόλλω depends on ἴᾱχον (al. *ἴακχον*).

l. 774. Ἕβρον. The river Hebrus in Thrace, flowing from Mt. Rhodope, is the scene of the tragical end of Orpheus.

l. 781. ἄνακτας, sc. the gods, suggested by the word Olympus. Cp. *θεῶν ἀέκητι ἀνάκτων* Od. 12. 290; and for the expression *θάμβος δ' ἕλε πάντας ἰδόντας* Od. 3. 372.

l. 786. αὐτίχ', see on 166 sup.

l. 787. τραγῳδῶν. The dramatic performances at Athens began very early in the morning. Cp. Aeschin. 3. 76 *Δημοσθένης ἅμα τῇ ἡμέρᾳ ἡγεῖτο τοῖς πρέσβεσιν εἰς τὸ θέατρον.* Scaliger and Bentley altered τραγῳδῶν to *τρυγῳδῶν*, as though Aristophanes was making a hit at his rivals on the comic stage; in which case ἐφ' ἡμᾶς (789) would mean 'to *my* plays.' But the broader distinction between Tragedy and Comedy seems to be in the poet's mind. It is commonly supposed that at the great Dionysia the performances began with Comedy, and Tragedy came later in the day: while at the Lenaea this order was reversed.

l. 797. ἆρ' ὑπόπτερον, 'isn't it worth anything to find oneself with a bit of plumage?' Evidently, it was not ordinarily possible to leave one's seat in the theatre, for any purpose however pressing. Happy the man who could flit away, unnoticed, take a mouthful of food, do any necessary business, and drop lightly into his place again!

l. 798. Διιτρέφης. Elmsley prefers to read *Διειτρέφης*, on the strength of an ancient inscription: and the Homeric *ἀνδρειφόντης* may be quoted in support. But the quantity of the second iota in *διιπετής* Hom. Il. 16. 174, Eur. Bacch. 1268, should be sufficient to justify the MS. reading.

This *Diitrephes* was a 'nobody,' of foreign extraction whose powers

of 'rising' were wonderful. He made his money by the manufacture of wicker-sheathing for wine-flasks; and these are here called his 'osier-wings.' He was elected (*χειροτονηθείς*) as one of the ten *phylarchs*, or captains of cavalry; and later he became one of the two *hipparchs*, and lastly 'a brown horsecock.' This word (see Ran. 932) is intended to represent a magnificent Field-Marshal (perhaps in *brown* uniform; if that be the meaning of *ξουθός*): but the ridiculous bombast of the language makes the happy transition from the sublime to the ridiculous. Probably this is the Diitrephes whose duty was to convey back to Thrace some mercenaries who had arrived too late to accompany Demosthenes to Syracuse. On their return they made a raid upon Mycalessus; but they were attacked and repulsed with great slaughter by the Thebans, Diitrephes being among the slain. This happened in the year after the representation of the 'Birds,' B.C. 413. See Thuc. 7. 29. Kennedy translates his final title, 'Colonel Horsecock of the Buffs.'

l. 801. Enter Peithetaerus and Euelpides, wearing a ridiculous costume to represent birds. They had evidently partaken of the magic root, sup. 654. **ταυτὶ τοιαυτί.** As we say, 'so much for that,' 'so far so good.' Cp. *τοιαῦτα μὲν δὴ ταῦτα* Aesch. P. V. 500.

l. 803. **ὠκύπτερα** are the 'quill-feathers.'

l. 805. We may imagine that, in the picture of 'a goose painted with a view to cheapness,' there would be no details worked in, but only a pair of wings coarsely indicated. With **εἰς εὐτέλειαν** cp. *ἐπ' εὐτελείᾳ* Ran. 405, Thuc. 8. 4 *ξυστελλόμενοι εἰς εὐτέλειαν*. Green thinks that in **συγγεγραμμένῳ** there is an allusion to work 'done by contract,' which was as often 'scamped' then as it is now.

l. 806. **σκάφιον ἀποτετιλμένῳ.** We should expect *σκάφιον ἀποκεκαρμένῳ*, as in Thesm. 838, but he is speaking of a bird with feathers rather than of a man with hair; 'cropped bowl-wise,' i. e. as if a bowl had been inverted on the head and all the hair removed that showed beyond the edge. There were various cant names for different kinds of tonsure. So *κεκαρμένος μοιχόν* Acharn. 849, *περιτρόχαλα, κῆπον κείρεσθαι*, etc.

l. 807. **ταυτὶ μὲν ᾐκάσμεσθα,** 'we have found these resemblances, according to Aeschylus' rule;' 'this has come upon us through no one else, but by reason of the wings of our own seeking.' In the **Μυρμιδόνες** of Aeschylus (Frag. 123) the story is told *ὅδ' ἐστὶ μύθων τῶν Λιβυστικῶν λόγος—πληγέντ' ἀτράκτῳ τοξικῷ τὸν ἀετὸν | εἰπεῖν ἰδόντα μηχανὴν πτερώματος· | τάδ' οὐχ ὑπ' ἄλλων, ἀλλὰ τοῖς αὑτῶν πτεροῖς—ἁλισκόμεσθα.* This last word is omitted in the quotation.

This is a favourite simile with English poets; so Waller on hearing a copy of his own verses sung by the lady to whom they were addressed:

'That eagle's fate and mine are one,
  Who on the shaft that made him die
Espied a feather of his own
  Wherewith he wont to soar on high.'

And Byron, in his lines on Kirke White (English Bards and Scotch Rev.)

'So the struck eagle stretched upon the plain,
No more through rolling clouds to soar again,
Viewed his own feather on the fatal dart,
And winged the shaft that quivered in his heart.'

l. 812. It is very doubtful to whom this line is to be assigned. But if we accept the fact that Hoopoe does not reappear after line 675, we have only to choose between the Chorus (i. e. the Coryphaeus of the Chorus) and Euelpides, whose remarks can generally be detected by their grotesqueness or their double meaning.

l. 815. **Σπάρτην.** Euelpides puns on **Σπάρτη** and *σπάρτη*, a sort of 'broom' (*spartum scoparium*), from which a coarse kind of rope was made, called *σπάρτον* Hdt. 5. 16. He hates the very name of 'Sparta, so bitterly that he would never "attach" (**θείμην**) such a title to the new city. Nay, he would not even "attach" a rope of "Esparto-grass" (as we might say) to a truckle-bed, at least if he had got a cord to put there.' The **χαμεύνη** is a low bedstead with a wooden frame, the mattress being supported on a lacing of cords from side to side. But mean as the **χαμεύνη** was, Euelpides would not, unless he were driven to extremities, discredit it by a rope of such evil significance.

l. 819. **χαῦνον,** 'airified;' cp. *κενεᾶν ἐλπίδων χαῦνον τέλος* Pind. Nem. 8. 45. In *Cloudcuckooborough* we have the unsubstantial character of clouds along with the empty, roving nature which the Greeks seem to have attached to the cuckoo; *ἀβελτεροκόκκυξ ἠλίθιος περιέρχεται* Com. Plat. 63.

l. 822. *Theogenes* took part with Cleon in the blockade of Sphacteria (Thuc. 4. 27), and afterwards was one of the signatories of the peace (Thuc. 5. 19). He became one of the Thirty in B.C. 404. He is ridiculed inf. 1127, 1295, and the *Θεογένους ὑηνία* is derided in Pax 928. *Aeschines* (not to be confounded with the Socratic philosopher nor the orator) was also one of the Thirty, and was sent on an embassy to Lacedaemon. He was called as a nickname *ὁ Σέλλου*, 'son of *Sellus*,' the stock title for poor but pretentious men (*πτωχαλαζόνες*). These arch-braggarts kept their boasted but non-existent wealth in 'castles in the air.'

l. 823. **καὶ λῷστον μὲν οὖν.** This, the reading of the MSS., is unsatisfactory, the conjunction **καί** seeming to give a wrong colouring to

the words. The simplest corr. is that of Bergk, *κάλλιστον μὲν οὖν*. 'Nay, the finest possible name would be the Phlegraean plain, where the famous battle between gods and giants came off (as we should say) "on paper" only: and the gods "outdistanced the giants in braggadocio."' This sentence coolly discredits the legend of the Titan wars, and reduces them to a match in 'tall-talk' between gods and giants, in which the gods won.

l. 826. **λιπαρόν**, 'this creation of a city is a smart one.' For this use cp. *τὸ χρῆμα τῶν νυκτῶν* Nub. 2. The epithet *λιπαρός* was peculiarly attractive to Athenian ears; cp. Acharn. 639, Nub. 300, Eq. 1329.

l. 827. **ξανοῦμεν** (*ξαίνω*), lit. 'shall we card,' i. e. 'make ready.' The allusion is to the famous robe (**πέπλος**), rich with embroidery, which was carried in honour of Athena in the Panathenaic procession.

l. 831. **Κλεισθένης**. His effeminacy is scoffed at Eq. 1374, Nub. 355, Thesm. 574 foll. It will never do in this model-state to have a goddess clad in full armour as our presiding deity, and a Cleisthenes shuttle in hand, like a woman as he is.' The lines are a parody from the Meleager of Euripides, *πῶς οὖν ἔτ' ἂν γένοιτ' ἂν εὔτακτος πόλις | ὅπου γυνὴ γεγῶσα* (sc. *Atalanta*) *τὴν πανοπλίαν | ἕστηκ' ἔχουσα, Μελέαγρος δὲ κερκίδα;*

l. 832. **πόλεως** = *ἀκροπόλεως*, as in Nub. 69, Eq. 267. A portion of the ancient wall of the Acropolis was called *τὸ Πελασγικόν*, built by a wandering band of Pelasgi (Hdt. 6. 137). Here, the better to suit the requirements of Birdland, the poet prefers to call it *τὸ Πελαργικόν* 'Stork-wall.' Both names are found. Cp. Callim. Frag. 283 *Τυρσηνῶν τείχισμα Πελαργικόν*.

l. 835. **Ἄρεως νεοττός**. According to legend, a sentinel appointed by Ares to keep watch while he visited Aphrodite once neglected his duty. His angry lord turned him into a cock, always doing sentinel's work, and retaining after his metamorphose the crest and bearing of a soldier. Süvern sees in these words an allusion to the impetuous soldier Alcibiades, whose connection with Persia might well suggest the nickname **Περσικὸς** *ὄρνις*.

l. 836. **ἐπὶ πετρῶν**, sc. the rock of the Acropolis. **ὡς** is exclamatory, 'how well suited!'

l. 837. **ἄγε νυν**. Peithetaerus now bids Euelpides to mount the air and help the builders. By **χάλικας** he means rough stones; technically 'rubble.' Note **ἀποδύς** (as *ἀπόδυθι* 934 inf., and *ἀπέδυ* Lysist. 1023), 'having stripped,' intrans. as distinguished from transitive aor. *ἀπέδυσα, ἀποδύσας*.

l. 840. **λεκάνην**, properly, any basin, is here used for the *hod*, in which the **πηλός** is carried. The sudden outburst of fun in **κατάπεσ' ἀπὸ τῆς κλίμακος**, instead of *ἐπίβαινε ἐπὶ τ. κ.*, is so much in the tone of

Euelpides that one would be glad to assign this half line to him; but the MSS. give no hint in this direction.

l. 841. **τὸ πῦρ ἔγκρυπτ' ἀεί**, 'bank up the fire from time to time.' This refers to the custom of keeping the embers smothered in ashes, ready to be fanned into a flame when the fire was needed. So Hom. Od. 5. 490 *σπέρμα πυρὸς σώζων ἵνα μή ποθεν ἄλλοθεν αὕοι.*

l. 842. **κωδωνοφορῶν**. The regular practice of carrying a bell round, to keep the sentinels on the alert. So Thuc. 4. 135 *τοῦ κώδωνος παρενεχθέντος*. The next words, **καὶ κάθευδ' ἐκεῖ**, would be much better treated (sup. 840) as an aside of Euelpides. The notion of sleeping at one's post must be a joke.

l. 846. **οἴμωζε παρ' ἐμέ**. This is commonly taken to mean 'be hanged to you—for aught I care' = *per me, mea causa*: on the analogy of *παρὰ τοῦτο*, etc. But this meaning can hardly be supported. Euelpides scoffingly reiterates the **παρ' ἐμέ** of Peithetaerus, which does not really fit in with **οἴμωζε**. The heralds must come back and 'report themselves to me.' 'Yes,' cries Euelpides, '*you* had better stop here, hang you, and report yourself to *me*!'

l. 854. **προσόδια**, generally used of 'processional hymns,' here equivalent to *πρόσοδοι*, 'processions,' as in Nub. 307.

l. 857. **Πυθιὰς βοά**. This is the Παίαν, described by the Schol. as *ἡ μετ' αὐλοῦ γινομένη βοή.*

l. 858. **Χαῖρις**, notorious as a bad flute-player, who was always ready to force his music on an audience. This is probably what the Schol. means by saying *ὡς αὐτομάτως ἐπιόντος αὐτοῦ ταῖς εὐωχίαις*. So in Pax 951 *ὡς ἢν Χαῖρις ἡμᾶς ἴδῃ πρόσεισιν αὐλήσων ἄκλητος*. In Acharn. 16 his sudden appearance on the stage was a terrible blow to Dicaeopolis, and ib. 866 the troublesome Theban pipers are called 'bumble-bee cubs of Chaeris,' Χαιριδῆς *βομβαύλιοι.*

l. 859. **φυσῶν**, sc. *τὸν αὐλόν*, with allusion to Chaeris.

l. 860. **τουτὶ μὰ Δί' ἐγώ**. The construction is somewhat confused, because **κόρακ'**, which is the epexegesis of **τουτί**, is thrown into the primary clause with **εἶδον**. 'Here's something, so help me heaven, I never yet saw (though I have seen many and strange things)—a crow rigged up with a mouth-guard!' The *φορβεία* was a sort of leathern mouth-piece worn by flute-players. It regulated the supply of wind and prevented undue strain upon the cheeks. Cp. Vesp. 581 *κἂν αὐλητής γε δίκην νικᾷ, ταύτης ἡμῖν ἐπίχειρα | ἐν φορβειᾷ τοῖσι δικασταῖς ἔξοδον ηὔλησ' ἀπιοῦσιν.*

l. 864. **εὔχεσθε**. The language of the Priest is a parody of the regular official ritual, in the old Ionic dialect. The invocation (as in Vesp. 846) begins with the name of Ἑστία, but she is metamorphosed by the addition of the epithet **ὀρνίθειος** and, generally, there is a studied

confusion between the names and qualities of gods and birds. The introduction of prose sentences makes the illusion more real. See inf. 1661 foll., Thesm. 295 foll.

Each house and each corporation (*φρατρία*) had its hearth-goddess; the central Ἑστία of the whole State being in the Townhall or Prytaneum. The kite (ἰκτῖνος), the most rapacious bird, is honoured with the epithet ἑστιοῦχος, which belongs properly to Ζεὺς ἑρκεῖος, 'lord of hearth and home.' It seems likely that after καὶ πάσῃσιν some words are lost containing an allusion to Poseidon under his new title. Otherwise there is nothing to suggest the comment of Peithetaerus. We may imagine something like *καὶ τῷ ἱέρακι τῷ Σουνιακῷ,* or *καὶ Ποσειδῶνι τῷ* Σουνιέρακι, an epithet composed of *ἱέραξ,* 'hawk,' and *Σούνιον* the S. promontory of Attica, where Poseidon had a temple, and was therefore, called *Σουνιάρατος* Eq. 560. In Πελαργικέ there is the familiar jingle with *Πελασγικέ,* and probably a suggestion of *πελαργός.* Kennedy renders 'Hail, Sunium-worshipped Hawk; hail, royal Stork!'

l. 870. κύκνῳ. The swan, sacred bird of Apollo, takes his master's epithets: and Leto is not addressed as mother of Apollo and Artemis, but (from her home in Delos, formerly called Ὀρτυγία, 'Quail-island') she is called 'Quail-mother.' The ὀρτυγομήτρα is described in Aristotle and Athenaeus as a long-legged water-bird.

l. 871. Ἀκαλανθίς. Artemis was worshipped in the dême Myrrhinus under the mysterious title of Κολαινίς, the similarity of sound between this and ἀ-καλαν-θίς suggests the pun.

l. 875. φρυγίλῳ Σαβαζίῳ. The jingle between φρυγίλος and *Φρύξ* is noted on sup. 763. *Sabazius* is the Phrygian Dionysus. So Aristoph. in the Ὧραι (acc. to the Schol.) *τὸν Φρύγα, τὸν αὐλητῆρα, τὸν Σαβάζιον.* His cult had only been recently introduced into Athens. The στρουθός here, as in Ach. 1105, is the ostrich, not the sparrow (as Kock). This suits better with the epithet μεγάλη (with the idea of 'big,' as well as 'mighty'); and with the huge size of *Cleocritus* (see Ran. 1433).

l. 880. προσκειμένοις. 'That 's delicious I declare, "Chians" tacked on everywhere!' The Chians were useful allies to the Athenians at the beginning of the Peloponnesian war. The Schol. quotes from the historian Theopompus the statement that in all public prayers the Athenians used to ask the gods *Χίοις τε διδόναι ἀγαθὰ καὶ σφίσιν αὐτοῖς.* See Thuc. 4. 129, 5. 84, 6. 31, 43. But there is a lurking tone of irony in the words of Peithetaerus, as though too much fuss had been made about the fidelity of the Chians, who indeed revolted from Athens after the failure of the Sicilian expedition (Thuc. 8. 5), and with the Erythraeans went over to the Lacedaemonians.

l. 882. **πορφυρίωνι**, see on sup. 553. **πελεκᾶντι** is rendered 'woodpecker' by Schneider; but Von der Mühle (Beiträge zur Ornithologie Griechenlands) cited by Felton ad loc. declares for *pelican*, 'still called in Greece πελεκάνι . . . common in Greece through the whole year, frequenting especially the lakes and swamps.' The same authority identifies **πελεκίνῳ** with the 'spoonbill' (*platalea leucerodius*). The **φλέξις** he thinks may be one of the 'bloodfinches' (*pyrrhula serinus*), 'common in Greece wherever there are fruit-trees. It assumes there an external *fiery* or intense colouring. In autumn and winter it wanders about the solitary fields in company with linnets and goldfinches.' Athenaeus describes the **τέτραξ** as a 'small bird of a red-brown colour with dirty-looking marks and lines.' He says it has wattles at each side of its head ὥσπερ οἱ ἀλεκτρυόνες. Perhaps it may be translated 'heathcock.' The **ἐλεᾶς** may be the 'water-ousel:' see sup. 302. If **βασκᾶς** be the right reading, it is described by Aristot. H. A. 8. 5. 6 as ἧττον νήττης, and is probably the 'teal:' 'pretty frequent in Greece in the winter,' Von der M. **ἐλασᾶς** (ἐλαύνω) may mean 'marcher' or 'driver.' Felton thinks it is the 'bittern;' as its 'attitudes and movements are stiff, like those of a soldier on the march.' The **καταρράκτης**, 'pouncer' or 'plunger,' is described by Aristot. H. A. 9. 13. 1 as a sea-bird smaller than a hawk; and remarkable for remaining a long time under water when it dives. Felton translates it 'shear-water,' or, 'stormy-petrel.' The **μελαγκόρυφος**, 'black-cap,' is called *sylvia melanocephala* by Von der M.; who also identifies the **αἰγίθαλλος** with the 'titmouse' (*aegithallus pendulinus*). After this word Meineke and others add (from the Schol.) **καὶ ἠρισάλπιγγι**, 'early-trumpeter (?);' an unknown bird.

l. 889. **παῦ' ἐς κόρακας**, 'plague take you, stop!' as in Acharn. 864.

l. 890. **ἱερεῖον**, sc. the προβάτιον of sup. 855 and inf. 902.

l. 891. **ἁλιαέτους**, 'ospreys:' *haliaeetos clarissima oculorum acie, librans ex alto sese visoque in mari pisce praeceps in eum ruens et discussis pectore aquis rapiens* Plin. N. H. 10. 3. 3.

l. 893. **στέμματα**. The regular adornment of a priest, Hom. Il. 1. 14, 28.

l. 897. **χέρνιβι ἐπιβοᾶν**, 'to chant it over the lustral water.'

l. 899. **ἕνα τινὰ μόνον**. The chorus first proposes to invite the Blessed Ones generally; but immediately makes the correction—'nay, only one of their number,'—for there is no chance of the meagre supply of sacrificial meat being enough for more than one. For **ἕξετ'** we should rather expect ἕξει to which εἷς τις would be the subject; 'if he is to get.'

l. 904. Enter a dithyrambic poet, who has heard of the foundation of the new state, and comes forward with congratulatory verses, which

are more or less a Parody on Pindar's Ode to Hiero on the founding of the town Aetna (inf. 926).

l. 909. ὀτρηρός. The poet's recollections of Homer are muddled. In Hymn 32. 19 poets are called *Μουσάων θεράποντες*, but the phrase ὀτρηρὸς θεράπων belongs only to servants in common life, as Il. 1. 321. The epithet is emphasised for the sake of pointing the pun in ληδάριον ὀτρηρόν (915), where it means 'a coat that has seen a good deal of service,' with a jingle on *τετρημένον*—'pierced with holes.' The old joke may serve here of the 'holy servant of the Muses,' and the 'holey coat.'

l. 911. κόμην ἔχεις. Wearing 'long hair'—a peculiar fashion of the '*Ἱππῆς*—was the mark of 'high life,' as Nub. 14, Eq. 580.

l. 912. διδάσκαλοι. This expression for 'poets' appears in such words as *κωμῳδοδιδάσκαλοι, διδάσκειν τραγῳδίαν*, etc.

l. 915. οὐκ ἐτός, 'not without good reason,' so Ach. 411 *οὐκ ἐτὸς χωλοὺς ποιεῖς.*

l. 916. κατὰ τί δεῦρ' ἀνεφθάρης; 'on what graceless errand have you come here?' 'what ill-luck has sent you here?' This use of *ἀναφθείρομαι* is only found here, but it is identical with that of the simple verb, as in Demosth. 21. 139 *φθείρεσθαι πρὸς τοὺς πλουσίους*, 'to run to perdition after wealthy men;' so Nub. 789 *οὐκ εἰς κόρακας ἀποφθερεῖ*; A similar meaning is found with *ἀνέρρειν.*

l. 918. κύκλια, 'dithyrambic lays:' so called because they were sung by 'cyclic choruses,' who danced in a *ring* round the altar; as distinct from the tragic choruses, who ranged themselves round in a square (*τετράγωνοι*).

l. 919. κατὰ τὰ (*μέλη*) Σιμωνίδου, 'after the style of the lays of Simonides,' of Ceos. See on Nub. 1356.

l. 922. τὴν δεκάτην. The Poet cannot have composed these lays 'long, long ago.' For Peithetaerus is only just 'christening' his new-born city. See on sup. 494.

l. 924. The natural order of the words is *ἀλλὰ Μουσάων φάτις ὠκεῖά τις*, 'the utterance of the Muses runneth swiftly.' Cp. Plut. 1003 *δῆλον ὅτι τοὺς τρόπους τις οὐ μοχθηρὸς ἦν.*

l. 925. ἀμαρῦγά. Generally used of 'rays' or 'flashes:' but cp. *μαρμαρυγὰς θηεῖτο ποδῶν* Hom. Od. 8. 265, for 'flashing speed.'

l. 926. The Poet's adaptation of Pindar's praise of Hiero to Peithetaerus is ridiculously unsuitable: *Σύνες ὅ τοι λέγω, ζαθέων ἱερῶν ὁμώνυμε* (sc. '*Ἱέρων*) *πάτερ, κτίστορ Αἴτνας* (a town on the spurs of Mt. Aetna).

l. 929. τεᾷ κεφαλᾷ, i.e. *tui capitis nutu.* So Schol. *τῇ γὰρ κεφαλῇ ἐπινεύουσιν οἱ βασιλεῖς.*

l. 930. ἐμὶν τεΐν. These words are perhaps intentionally absurd—

'to me on thine own account.' The Schol. seems right in suggesting that the dithyrambic style is ridiculed by this senseless accumulation of Dorisms, if indeed **τεΐν** be a genuine Dorism. It is not found in Pindar or Theocritus, but it occurs Hom. Il. 11. 201, Od. 4. 619, etc. Kock reads *τεῶν*, sc. *tuorum* [*bonorum*].

l. 931. **τὸ κακόν**, 'this nuisance;' sc. the Poet.

l. 933. **οὗτος**, 'sirrah!' addressed to a slave.

l. 935. **ῥιγῶν** (*ῥιγόω*). This form of the infin. occurs also in Ach. 1146, Vesp. 446, Nub. 442 with v. l. *ῥιγοῦν*.

l. 941. **νομάδεσσι γάρ**. These words are a continuation of the quotation from Pindar. *Strato* was perhaps the charioteer of Hiero, and had won for his master a chariot-race with a team of mules. Hiero had rewarded Strato with a gift of the team, and Pindar merrily suggests that the man had better take the chariot too. He imagines Strato roaming among the Scythians (*νομάδας, οἳ πλεκτὰς στέγας | πεδάρσιοι ναίουσ' ἐπ' εὐκύκλοις ὄχοις* Aesch. P. V. 708), very much despised because he alone has no 'house on wheels,' *ὃς ἀμαξοφόρητον οἶκον οὐ πέπαται*. The Poet parodies this and comments on the unsatisfactory gift of a *jerkin* without the *smock*. 'This poor Strato roams about among Nomad Scythians; a man who has not got a loom-wrought vestment (**ὑφαντοδόνητον ἔσθος**). Inglorious goeth—jerkin without smock.'

l. 945. For **ξύνες ὅ τοι** see sup.

l. 946. **ξυνῆχ'** (i.e. *ξυνῆκα*, aor. as *ἥσθην* sup. 880). The MSS. read, against metre, *ξυνίημ'*. The aor. is the regular usage, as Eur. El. 960, etc.

l. 947. **ἀπόδυθι**, addressed to the slave, as sup. 934; **ἄπελθε** to the Poet.

l. 949. Join **ἐς τὴν πόλιν ποιήσω τοιαδί**, 'I will compose such lays as these on the city.' So *σκώπτειν ἐς τὰ ῥάκια* Pax 740.

l. 950. **χρυσόθρονε**. The Lady of the Golden Throne is the Muse. He speaks absurdly of the 'quivering shivering city,' because it exists *in nubibus*.

l. 952. **πολύπορα**. If this reading (and not *πολύπῦρα*) be right, it may mean 'traversed by many a passage,' and so, as we might say, 'draughty.' The v. l. *πολύσπορα*, 'fruitful,' seems out of place.

l. 953. Bentley restored the reading **ἀλαλαί**, 'hurrah' (inf. 1762), for *ἤλυθον ἀλαλάν* of the MSS.

l. 954. **ταυταγί**. The Poet need not go on prating about 'the cold.' The gift of the smock has made him right in that respect.

l. 956. **τὸ κακόν**. The 'horror' is, that 'yonder fellow should so quickly have heard about our city.' Herwerden would (ingeniously) read *ταύτην* for **τοῦτον** and remove the comma after **ἤλπισα**. The translation would then run: 'By heaven, I never expected

that that abomination (sup. 931) had so quickly learned about this city.'

l. 958. **αὖθις σύ.** Addressed to the same slave as in sup. 850.

l. 959. **κατάρξῃ τοῦ τράγου,** 'don't begin your rites on the goat.' Hesych. interprets *κατάρχεσθαι τοῦ ἱερείου* by *τῶν τριχῶν ἀποσπάσαι.* So Virg. Aen. 6. 243 *et summas carpens media inter cornua setas | ignibus imponit sacris libamina prima.* The reason why Peithetaerus is not to go on with the sacrifice of the goat is given inf. 972, 3.

l. 960. **χρησμολόγος.** This signification of this word changed in process of time, and became less and less honourable. According to Schol. on Ran. 1065 Sophocles spoke of *Musaeus* as a *χρησμολόγος*, and in Hdt. 7. 6 *Onomacritus* has the same title, as *διαθέτης χρησμῶν τοῦ Μουσαίου*, i. e. collector and exponent of oracles. In the Peloponnesian war, when a superstitious fondness for oracles had set in, the 'oracle-monger' drove a very questionable trade in oracles old and new, suited to the requirements of his clients.

l. 961. **φαύλως φέρε,** 'treat lightly.' The oracles of *Bacis*, the famous soothsayer of Heleon in Boeotia, play an important part in Eq. 123 fol. See also Hdt. 8. 20, 77.

l. 966. **ἀλλ' οὐδέν,** 'well, there's nothing like hearing the verses.' So Dem. in Mid. 529 *οὐδὲν γὰρ οἷον ἀκούειν αὐτοῦ τοῦ νόμου.*

l. 968. **τὸ μεταξύ.** There is a double allusion here. *'Ορνεαί* (Finchley) lay between Sicyon and Corinth, and here serves to typify Cloudcuckooborough. Again, in a fable of Aesop, the man who asks the gods where he may find wealth, is told 'between Corinth and Sicyon,' which means either that the land was very poor or very fertile, according as we decide whether the gods were helping him or mocking him.

l. 970. **ᾐνίξαθ',** 'Made mysterious allusions to the air.' He implies that the reference to *'Ορνεαί*, and, perhaps, to the lofty heights of *ὀφρυόεσσα Κόρινθος* was meant to suggest some place above the ordinary terrestrial level. *αἰνίττεσθαι* is generally used with *ἔς τι* as in Eq. 1085, Pax 47. Then he proceeds with the oracle, the infin. **θῦσαι** being the quasi-imperatival use, common in laws and formulas; and so **δόμεν.** The *Pandora* of the oracle is the goddess 'Give-all,' patroness of beggary, invented for the occasion, and not to be identified with Hesiod's *Pandora* (Opp. et Di. 54 f.).

l. 974. **τὸ βιβλίον,** sc. the book containing the collection of oracles, which was referred to for checking the quotation.

l. 979. **οὐδ' αἰετός.** This, the reading of the MSS., may perhaps be defended as occurring in a 'nonsense-verse;' but the logic of the passage requires the name of some small and contemptible bird, as little like an eagle as possible. Dobree conj. *οὐκ ἀμπελίς* (as sup. 304);

Meineke, keeping nearer to the letters in the MSS., suggests *οὐ λαϊός*, a sort of thrush, Arist. H. A. 9. 19. Wieseler would read *αἴγιθος*, a little hawk, as in Aristot. H. A. 9. 36, Plin. N. H. 10. 21. 204.

l. 982. **ὃν ἐγώ.** Peithetaerus trumps the vague oracles supposed to have come from Bacis, by a very plain-spoken one, which he asserts he 'has had copied out' direct from the mouth of the god of prophecy.

l. 985. **τὸ μεταξύ**, an exact parallel to the *τὸ μεταξύ* of sup. 968.

l. 988. **Λάμπων**, see sup. 521, and Nub. 332. **Διοπείθης** (see Eq. 1085) was said to be *μανιώδης*.

l. 990. **οἴμοι δείλαιος.** The penult. is regularly shortened in this phrase in Aristoph., as in Nub. 1473.

l. 994. **τίς ὁ κόθορνος;** This may be rendered 'what means this tragic stride (lit. 'buskin') of your coming here?' Possibly **κόθορνος** was a slang phrase for 'swagger.' But the reading is not satisfactory. Perhaps Meton came pacing along with measured strides, as though he were 'stepping' the lengths of the proposed streets. For **τίς ἡ 'πίνοια** Wieseler suggests *ἡ 'πίπνοια* = *inflatus*.

l. 996. **γύας** (from *γύης*) 'acres:' for this seems a necessary correction for the MS. reading *κατ' ἀγυίας*. Prof. Ridgeway, Journ. Hell. Stud. 1888, gives some interesting calculations of the dimensions of the *γύης*, which he supposes to have been a parallelogram measuring about 60×600 (Greek) feet; the Greek foot being to the English as ·277 : ·301.

l. 997. **Μέτων.** A famous mathematician, astronomer and engineer; the inventor of the 'Metonic cycle' of nineteen years, one of the many attempts to harmonise the lunar with the solar year. He was born, apparently, in the dême Leucon, but some statue of him, or some engineering work of his, was to be seen in Colonus. The bathos in dropping from Hellas to Colonus is, of course, intentional. 'Well known in Great Britain and Islington.'

l. 1000. **αὐτίκα**, as in sup. 166.

l. 1001. **κατὰ πνιγέα μάλιστα**, 'pretty much after the fashion of a muffle.' The same simile occurs Nub. 96, from which it would seem that the hollow dome of atmosphere is compared to a sort of dome-shaped cover, used to extinguish or deaden-down the fire.

l. 1002. **κανόν'**, 'straight-edge,' or 'ruler.' Putting a comma at *κανόν'*, we may proceed 'just above it (that is, 'at its outer edge') inserting this bent pair of compasses.' Kennedy suggests *ἄνω δέ* for **ἄνωθεν**, but we need not be too careful to make sense out of intentional nonsense. Whether he is making a sly allusion to the impossible 'quadrature of the circle,' or whether he has merely struck a circle in a square, and intends to treat all the roads and streets as *radii* is hard to say.

l. 1007. ὥσπερ ἀστέρος . . . ἀπολάμπουσιν. This seems the most intelligible reading to adopt. αὐτοῦ does not refer (as most comm.) to τὸ μέσον but to ἀστέρος. Meton shows how it is possible to combine the circular figure struck by the compasses with the straight lines ruled by the *κανών*; 'just as from a star, which is itself circular, straight rays dart forth in every direction.' ἀπολάμπουσι (for *-ωσι*) is the l. of Brunck.

l. 1013. ξενηλατοῦνται, 'aliens are being banished.' Alluding to the Spartan *ξενηλασία*. The MS. reading καὶ κεκίνηνταί τινες | πληγαὶ συχναὶ κατ' ἄστυ may be rendered 'and a fairly good set of floggings has been started in our city.' But the tense does not harmonise with ξενηλατοῦνται (al. *-εῖται, -οῦσι*); and συχναί τινες is an unusual combination. Kock's emendation *καὶ κεκίνηνται φρένες, πληγαὶ κ.τ.λ.* is very abrupt.

l. 1014. στασιάζετε; Meton asks if the citizens are 'at variance:' 'O, no!' answers Peithetaerus, 'we have one heart and one mind in drubbing impostors.'

l. 1016. δοκεῖ is almost technical—'resolved unanimously.'

l. 1017. ὑπάγοιμι τἄρ' ἄν, 'I may as well move off then.' 'Yes, indeed, (you had better), for I don't know whether you will be quick enough; since the blows (*πληγαί*) are close upon you now.' Most of the MSS. give *ὡς οὐκ οἶδ' ἄρ' εἰ φθαίης ἄν*, but modern editors, following the well known line *οὐκ οἶδ' ἂν εἰ πείσαιμι* Eur. Med. 941, generally read οὐκ οἶδ' ἂν εἰ φθαίης ἄν.

l. 1020. ἀναμετρήσεις σαυτόν, 'measure yourself back.' This is not the ordinary meaning of *ἀναμετρεῖν*, which is to 'measure' or 'apportion;' but it is used with sneering reference to Meton's geometrical preparations, and is interpreted by the words *ἀπιὼν ἀλλαχῇ*.

l. 1021. ποῦ πρόξενοι; So without the article *ποῦ τοξότης*; Lysist. 445. The *πρόξενος* was the recognised agent for, and representative of, the state for which he acted. His position and duties were much the same as those of the modern Consul or Resident. Sometimes he was a citizen of the state which he represented, and sometimes a citizen of the town where he resided. ἐπίσκοποι were 'inspectors' who were occasionally sent by the Athenians to subject states, as the Lacedaemonians sent *ἁρμοσταί*. These inspectors seem to have drawn a salary at the cost of the states to which they were sent. The *Inspector* in the present passage appears to have come on the stage with all the airs and graces of a fashionable young *attaché*, which makes Peithetaerus compare him with the luxurious king of Assyria, Sardanapalus. 'Who's this dainty don?' Kenn.

l. 1022. τῷ κυάμῳ λαχών. Offices at Athens were either *αἱρεταί*, *χειροτονητοί*, or *κληρωταί*. These last were filled up 'by lot,' arranged

by drawing beans (*κύαμοι*) of different colours. The officers so appointed were also called *οἱ ἀπὸ κυάμου ἄρχοντες*, or *κυαμευτοί*.

l. 1024. **φαῦλον βιβλίον.** This 'scrubby document' was, no doubt, the warrant containing his credentials, and directions for his procedure. He calls it 'scrubby' in his vexation at being sent away from home, where he had, or thought he had, pressing public duties. *Teleas* (see sup. 167) may have been, as Kock suggests, the clerk of the Thesmothetae, who superintended the drawing of the lots in the case of such appointments.

l. 1025. **τὸν μισθόν,** 'your salary,' sup. 1021.

l. 1028. The Inspector wished to remain at home, and take his place in the Assembly so as to continue certain negotiations which through his agency had already been commenced with *Pharnaces*. In the allusion to this Persian Satrap we have a satire on the eagerness with which Athenian statesmen sought to curry favour with the Persian power. See Ach. 61 foll., Eq. 478.

l. 1029. **οὑτοσί.** His salary is a buffet.

l. 1032. **τὼ κάδω.** The Inspector had brought a pair of 'voting-urns,' for receiving the *ψῆφοι—ayes* and *noes*. He was going to start a regular judicial system on the Athenian model; but Peithetaerus makes short work with him.

l. 1033. **οὐ δεινά;** 'isn't it scandalous! they are actually (**καί**) already sending Inspectors to our city, before we have even made our sacrifices.'

l. 1035. **'Εὰν δ'.** Enter a Decree-monger. A natural consequence of the development of the Athenian democracy was an increase in the number of *ψηφίσματα*, 'plebiscites,' or 'decrees,' passed by a majority of votes in the *ἐκκλησία*. This tendency is noticed by Aristot. Pol. 4. 4. 3 *ἕτερον δ' εἶδος δημοκρατίας, κύριον εἶναι τὸ πλῆθος καὶ μὴ τὸν νόμον. τοῦτο δὲ γίνεται ὅταν τὰ ψηφίσματα κύρια ᾖ ἀλλὰ μὴ ὁ νόμος· συμβαίνει δὲ τοῦτο διὰ τοὺς δημαγωγούς.* The *νόμοι* are regarded as the fundamental laws of the state; the *ψηφίσματα* might be passed by a 'snap vote;' so that a contrast is often made between the permanent character of the *νόμος*, and the hasty production of the *ψηφίσματα*. Naturally, it was of great importance to the dependent states to be well posted up in the Decrees passed in the Athenian Assembly; so that the **ψηφισματοπώλης** with his collection for sale may have been scarcely an exaggeration. He reads aloud from his book, but his first sentence is interrupted, and the apodosis to **ἐάν** is not forthcoming.

l. 1040. **Νεφελοκοκκυγιᾶς**, i. e. *-έας* from nom. *-εύς*, sup. 1035.

l. 1041. [**ψηφίσμασι**]. This word seems incongruous with 'measures' and 'weights.' Perhaps *νομίσμασι* should be read. The *'Ολοφύξιοι*

are the inhabitants of *Ὀλόφυξος*, a town on the spurs of Mount Athos in the Chalcidic peninsula. The name is chosen only because of its similarity in sound to *ὀλοφύρεσθαι*, 'to complain,' 'lament,' which makes a sort of pun with **ὠτοτύξιοι**, i. e. *οἱ Ὀτοτύξιοι* from *ὀτοτύζειν*, 'to howl.' The 'Growlers' and the 'Howlers' will be near enough. The visitor will identify himself with The Howlers, when he feels the blows of the whip.

l. 1045. **πικρούς**, 'to your cost;' so inf. 1468, Thesm. 853 *πικρὰν Ἑλένην ὄψει τάχ'*.

l. 1046. **καλοῦμαι.** The Inspector, who has sneaked back to the stage protests against this violence: 'I summon Peithetaerus on a charge of assault and battery for the April sessions;' the very next month to that in which the play was being acted. The Schol. adds *τῷ γὰρ Μουνυχιῶνι μηνὶ τοῦ ἔαρος δικάζονται αἱ πρὸς τοὺς ξένους δίκαι.*

l. 1047. **ἄληθες**; 'You will really, will you, fellow? you are still standing yonder are you?'

l. 1050. **κατὰ τὴν στήλην.** Agreements and leagues with other states, and similar public notices were at Athens engraved upon 'columns:' cp. Acharn. 727, Lysist. 513.

l. 1052. **καὶ γράφω σε.** There seems no justification for taking **γράφω** in the sense of *γράφομαι*, 'to indict;' which usually is followed by gen. of thing. Kock gets over the difficulty by treating the sentence as incomplete. 'I propose that you [do pay a fine of] 1000 drachmae.'

l. 1054. **κατετίλας**, imperf. *-τιλάω*. This 'befouling' of the *στήλη* would seem especially criminal at a time when every one was thinking of the Mutilation of the Hermae. **μέμνησ'** followed by **ὅτε** is not *μέμνησο* the imperat., but *μέμνησαι* 2nd pers. indic., as in Vesp. 354 *μέμνησαι δῆθ' ὅτ' ἐπὶ στρατιᾶς . . . ἴεις σαυτόν*;

l. 1058. **παντόπτᾳ.** The Choreutes, in proud consciousness of the assured sovereignty of the birds, adopts titles that were the peculiar property of Zeus. So Soph. O. C. 1085 *ἰὼ Ζεῦ, θεῶν πάνταρχε, παντόπτα.*

l. 1060. **εὐκταίαις**, 'supplicatory,' as in Plat. Legg. 906 B *ἐν εὐκταίαις τισὶν ἐπῳδαῖς.* Wieseler proposes *ἱκταίαις.*

l. 1061. **ὀπτεύω** is not found elsewhere. But this is no reason for altering, as most editions, to *ἐποπτεύω.*

l. 1062. **εὐθᾶλεῖς.** Doric form of *εὐθηλεῖς*, 'swelling,' 'teeming.' Cp. *εὔθηλος πόρις* Eur. Bacch. 727, *νεοθηλέα ποίην* Hom. Il. 14. 347. The order of the words is rather involved and the readings doubtful. For **ἃ** (i. e. *ἥ* fem.) after **θηρῶν** the MSS. read *οἵ*, which cannot be harmonised with **ἀποβόσκεται.** And for **ἐφημένα** (*η*) the MSS. give *ἐφεζόμενα* pointing to **ἃ** neut. plur. Join *κτείνων παμφύλων θηρῶν γένναν ἃ ἐν γαίᾳ δένδρεσί τε ἐφημένα γένυσι παμφάγοις πάντα καρπὸν ἐκ*

κάλυκος αὐξανόμενον ἀποβόσκεται, 'slaying the race of swarming beasts, which, in the soil or lurking in the trees, browzes with ravenous jaws on all fruit as it swells from the bud.'

l. 1070. ὑπ' ἐμᾶς πτέρυγος ἐν φοναῖς ὄλλυται, 'is massacred and destroyed by the blows of my wing,' as the Secretary-bird destroys the most venomous serpents, stunning them with frequent blows. There is no need to alter with Meineke πτέρυγος to φάρυγος. But as the use of ὑπό is strange there is something to be said for Kock's ἐπ' ἐ. πτ. with ἔστιν, 'all that is within the range of my wing.' For ἐν φοναῖς, 'in bloodshed,' cp. Aesch. Ag. 446 ἐν φοναῖς καλῶς πεσόντ'.

l. 1072. ἣν ἀποκτείνῃ. *Diagoras* of Melos is often alluded to as ἄθεος, which points the meaning of the epithet ὁ Μήλιος given to Socrates in the 'Clouds' (l. 830). This makes it probable that Diagoras was living in Athens, and was a notable character at the time of the representation of the 'Clouds' B.C. 423. He is said to have thrown contempt upon the national religious festivals, and especially upon the Eleusinian Mysteries. For this reason he had to fly from Athens and took refuge in Pellene. The inhabitants refused to surrender him, though a price was set upon his head. Perhaps at the date of this play he had died, which would give more point to his name being coupled with the tyrants (such as the Peisistratidae) long dead and gone. In τῶν τεθνηκότων ἀποκτείνῃ ridicule is cast on the nervous fear of the Athenians at the very word τύραννος, a feeling often worked upon by the δημαγωγοί. Cp. Vesp. 488 ὡς ἅπανθ' ὑμῖν τυραννίς ἐστι καὶ ξυνωμόται. Even the Mutilation of the Hermae had been interpreted in this direction: ἐπιστάμενος γὰρ ὁ δῆμος ἀκοῇ τὴν Πεισιστράτου καὶ τῶν παίδων τυραννίδα χαλεπὴν τελευτῶσαν γενομένην . . . ἐφοβεῖτο ἀεὶ καὶ πάντα ὑπόπτως ἐλάμβανε, Thuc. 6. 53 καὶ πάντα αὐτοῖς ἐδόκει ἐπὶ ξυνωμοσίᾳ ὀλιγαρχικῇ καὶ τυραννικῇ πεπρᾶχθαι ib. 60.

l. 1077. Φιλοκράτη. The Chorus caps the form of edict by one against *Philocrates* the poulterer (sup. 14), who is called ὁ Στρούθιος, 'the sparrower' (Kenn.), to correspond with ὁ Μήλιος. According to the edict against *Diagoras*, the man who should slay him was to receive one talent, and he who should bring him alive, two. The birds improve the terms.

l. 1079. σπίνους. Perhaps 'ortolans.' Thompson (Greek Birds) gives 'Chaffinches.'

l. 1080. φυσῶν, 'blowing them up:' some method for inflating the skin or body, to produce an unreal impression of plumpness. δείκνυσι, 'exposes for sale:' cp. the use of δεῖγμα Eq. 979.

l. 1081. ἐγχεῖ. No sensible explanation is offered of this 'insertion of feathers' into the nostrils of blackbirds. It may be suggested that the Athenian poulterer resorted to a practice not unknown to our

country lads, of killing small birds by passing one of their own quill-feathers up the nostril to the brain. This might well be recorded as a piece of 'injury and insult;' and suits the words **ἐγχεῖ τὰ πτερά**, for which Meineke would read *ἐντιθεῖ πτερά*.

l. 1085. **αὐλῇ**, 'court-yard:' an open space in the Greek house, corresponding to the Latin *cavum aedium*.

l. 1089. **χειμῶνος**, gen. of time, 'in the winter,' corresponding to **πνίγους**, 'in the midsummer heat.'

l. 1095. **ἀχέτας**, Doric form of *ἠχέτης* (*ἠχέω*), 'the cicada.' 'When the inspired cicada shrills forth his piercing note, in mad delight at the sunshine.' Cp. Virg. Ecl. 2. 12 *raucis . . . sole sub ardenti resonant arbusta cicadis.* With **ἡλιομανής** cp. *γυναιμανής* Il. 3. 39, *δοριμανής* Eur. Suppl. 485.

l. 1099. **ἠρινά**, that is, 'in early spring.' Cp. Colum. R. R. 12. 38 *mense decembri fere matura sunt myrti semina.*

l. 1101. **νίκης**, 'the prize' for the best play. With **κρίνωσιν ἡμᾶς** supply *νικᾶν*.

l. 1104. **Ἀλεξάνδρου.** The Judges, like *Paris*, have to award the prize for beauty: and as the three goddesses promised Paris each a special boon in the event of her success, so the Chorus promises to the judges far better gifts than Paris ever gained.

l. 1106. **γλαῦκες Λαυρειωτικαί**, see on sup. 301. These 'owls' will nest in their purses, and hatch—small change!'

l. 1110. **πρὸς ἀετόν.** The triangular pediment at either end of a rectangular building, especially a temple, was called *ἀετός* or *ἀέτωμα*, probably because on the flat surface (*tympanum*) within the mouldings, the figure of an eagle was often sculptured; or because the sloping lines had some fanciful resemblance to the outspread wings of a bird. 'We will raise your house-roofs eagle-wise.'

l. 1111. **ἀρχίδιον**, 'a petty office;' as *δικίδιον* from *δίκη* Eq. 347.

l. 1112. **ἐς τὰς χεῖρας.** Putting this rapacious little hawk 'into their hands,' will teach them the way to use their fingers like talons, and to carry off the spoil.

l. 1113. **πρηγορῶνας.** The *πρηγορεών* (or *πρηγορών*) of birds is the 'crop' or bag into which the food at once passes before being received into the gizzard. The advantage of such a 'crop' to diners would be that they could take large quantities of food without losing time in mastication, etc.

l. 1114. **μηνίσκους** (as *μῆν*'[*α*] inf.). Coverings of the shape of the crescent moon, placed over the heads of statues to keep them from being soiled by birds. Those men who are on bad terms with the birds are recommended to 'get some made of brass to wear.'

l. 1118. **τὰ μὲν ἱέρ'.** Peithetaerus, who had withdrawn from the

stage to sacrifice (sup. 1056), here reappears, anxious to know whether any report has come as to the progress of the fortifications.

l. 1119. **ἀλλ' ὡς.** Kock quotes in illustration Il. 21. 273 *Ζεῦ πάτερ, ὡς οὔ τίς με θεῶν ἐλεεινὸν ὑπέστη ἐκ ποταμοῖο σαῶσαι*, and Od. 16. 364 *ὢ πόποι, ὡς τόνδ' ἄνδρα θεοὶ κακότητος ἔλυσαν*, in both which passages it is exclamatory—'how!' 'how strangely.' So here 'how unaccountably no messenger has come!' others make a break at **πράγματα**, suggesting an unexpressed apodosis, and rendering **ὡς**, 'since.'

l. 1121. **'Αλφειὸν πνέων**, 'with the panting breath of a runner.' Lit. 'breathing Alpheus,' with allusion to the Olympic races on the banks of that river, *πνεῦμα δ' ἠρεθισμένον | δείκνυσιν ὥς τι καινὸν ἀγγελεῖ κακόν* Eur. Med. 1119.

l. 1126. **Προξενίδης ὁ Κομπασεύς.** This *Proxenides* the 'Boastonian,' from the imaginary dême *Kompasae*, is spoken of as one of the 'vapourers' (*καπνοί*) in Vesp. 324. For *Theogenes* see on 822 sup. Herodotus makes the breadth of the walls of Babylon sufficient for a *τέθριππος* to drive round their circuit. The walls of Nineveh, according to Diodorus (2. 3), had room for three *ἅρματα*. The **ὁ δούριος** is no doubt the 'wooden' Trojan Horse (from *δόρυ*, 'wood'), though Euripides, Troad. 13, gives a different etymology, *ὅθεν πρὸς ἀνδρῶν ὑστέρων κεκλήσεται | δούρειος ἵππος, κρυπτὸν ἀμπίσχων δόρυ.* The word **ὑπόντων** means 'under the yoke of the cars,' 'harnessed thereto;' so *ὑπάγειν ἵππους* Od. 6. 73.

l. 1130. **μῆκος**, 'height.' So of a man's stature Od. 11. 311. Cp. also *μήκιστος ἀνήρ* Il. 7. 155.

l. 1131. **ἑκατοντορόγυιον.** The *ὀργυιά* (*ὀρέγω*) is the full stretch from finger tip to finger tip when the arms are extended. This is a 'fathom' or six feet. All MSS. give **τοῦ μάκρους**, 'what a height!' which implies a neuter noun *τὸ μάκρος*, a form quoted in Schol. on Il. 23. 419. The word is not elsewhere found, so that some edd. substitute *μέτρου* or *βάθους*. This seems unnecessary.

l. 1133. **Αἰγύπτιος.** With special reference to the builders of the pyramids. For their powers of bearing burdens cp. Ran. 1406 *οὓς οὐκ ἂν ἄραιντ' οὐδ' ἑκατὸν Αἰγύπτιοι.*

l. 1137. **καταπεπωκυῖαι** (*πίνω*). It was a common belief that cranes swallowed stones to serve as ballast in their long flights. Cp. inf. 1428. A similar story is told of bees by Virgil, Geo. 4. 194.

l. 1138. **ἐτύκιζον**, 'chipped them.' The mason's *τύκος* seems to have been a sort of pointed hammer, used for 'facing up' stones, and would suitably describe the long pointed bills of the water-rails (**κρέκες**).

l. 1139. **ἕτεροι δ'.** The same idiomatic usage as with *ἄλλος*, 'and storks besides.' The reading of the MSS. is *ἐπλινθοφόρουν*; but as the

mention of ὕδωρ seems to suggest the working up of the clay for bricks most edd. give ἐπλινθοποίουν or ἐπλινθούργουν, as in text. See inf. 1148.

l. 1141. χαραδριοί, see on sup. 276.

l. 1143. λεκάναισι, which may mean any pots or pans, is here used for 'hods.' Note the different voice in ἐνεβάλλοντο and ἐνέβαλλον. How did they (the herons) 'get the mortar put in their hods?' The geese put it in for them.

l. 1145. ὑποτύπτοντες, 'shovelling with their web-feet, as if with spades, put the clay in for them.' Cp. *κοντῷ ὑποτύπτειν ἐς λίμνην* Hdt. 2. 136.

l. 1147. τί δῆτα πόδες, a parody on the proverb, *τί δῆτα* χεῖρες *οὐκ ἂν ἐργασαίατο;*

l. 1148. καὶ νὴ Δί' αἱ νῆτταί γε. The picture is not clear in all its details, nor are the readings quite certain. Perhaps the scene is nearly as follows: the cranes have come and deposited the foundation stones, which have been duly 'faced up' by the water-rails. The storks (see on sup. 832) undertake the brickmaking (reading *ἐπλινθοποίουν* or *ἐπλινθούργουν* in 1139); and the clay for that purpose is shovelled up by the geese, and put into pans or hods on the backs of the herons; while 'the curlews and other river birds' bring the necessary water up to the site of the city in the clouds. The bricks thus made are carried to the wall by 'aproned' ducks, while the swallows fly aloft carrying behind them for a trowel (ὑπαγωγέα) their forked tail; the smaller birds waiting on the larger ones, like the lads who help the workmen. And, accustomed as they are to carry mud for building and lining their nests, so now they carry mortar in their beaks for the bricklayers. This is an attempt to give a meaning to the existing text, and the only alteration necessary is καὶ *πηλόν* for τὸν *πηλόν*. But it is not impossible that νῆτται goes with ἐπέτοντ' as well as with ἐπλινθοφόρουν, and the flat tail of the duck rather than the forked tail of the swallow may represent the trowel.

Dr. Rutherford (Class. Rev. vol. v. No. 3. p. 89) offers an emendation of the passage, which he regards as a typical instance of the confusion caused by the early introduction of 'adscripts' from the Scholia, 'twisted into metrical form.' From *ὥσπερ παιδία* to *στόμασιν* he detects a series of three such 'adscripts'; (1) *ἔχουσαι κατὰ παῖν* (error for *κατόπιν*): *βαστάζουσαι ὥσπερ παιδία.* (2) *τὸν ὑπαγωγέα*: *τὸν πηλόν* (mistake for *πῖλον*). (3) *ἔχουσαι*: *ἐν τοῖς στόμασιν.* Relieved of these accretions the text would run: *καὶ νὴ Δί' αἱ νῆτταί γε περιεζωσμέναι* | *ἐπλινθοφόρουν· ἄνω δὲ τὸν ὑπαγωγέα* | *ἐπέτοντ' ἔχουσαι κατόπιν αἱ χελιδόνες.* This is highly ingenious, if not convincing. Meineke (following Dobree) supposes that at least a line and a half has fallen out after *παιδία.*

The νῆτται in l. 1148 are no doubt the ordinary wild-duck (*anas*

boschas, Linn.): the plumage of which shows a sort of white collar shading down into the breast.

This might be described as an 'apron;' cp. the phrase *ἀσκεῖν ἐκ περιζώματος,* 'to practise with the apron on.'

l. 1155. πελεκᾶντες . . . ἀπεπελέκησαν, 'the wood-peckers pecked out.'

l. 1158. ἅπαντ' ἐκεῖνα, 'everything thereabouts.'

l. 1159. βεβαλάνωται, 'fitted with bolts.' The *βάλανος* is properly a 'pin' falling into a hole in the bar and preventing its being shot back. See Thuc. 2. 4.

l. 1160. ἐφοδεύεται, 'the guards are all being visited: the bell is being passed round.' ἐφοδεύειν is the technical word for 'going the rounds,' as in Xen. Hell. 2. 4. 24; 5. 3. 22 *δι' ἀπιστίαν ἐφώδευον τὸ ἀφ' ἑσπέρας κατὰ τὰ τεύχη.* For κωδωνοφορεῖται see on sup. 842.

l. 1163. ἀπονίψομαι. He ought not to have met with much dust in his passage through the air!

ll. 1164–9. These lines, as Dindorf remarks, are introduced to give time for the First Messenger to retire, and re-appear as the Second. The question of the Chorus implied that Peithetaerus has been plunged in deep thought at the astounding news, instead of expressing his lively delight.

l. 1167. Note the humorous contrast of ἀληθῶς with ψεύδεσιν, 'in honest truth it looks to me like—fiction.'

l. 1169. πυρρίχην βλέπων, lit. 'looking a war-dance,' like *βλέπειν Ἄρην* Plut. 328, *πολεμικὴ δὲ δοκεῖ εἶναι ἡ πυρρίχη· ἔνοπλοι γὰρ αὐτὴν παῖδες ὀρχοῦνται* Athen. p. 630 D. Transl. 'with most martial aspect.'

l. 1177. περιπόλους. 'After his eighteenth year an Athenian youth was enrolled among the Ephebi, entered in the register of his dême, and, after taking the oath of a citizen, was armed in the presence of the public assembly. For the next two years he had to do frontier-duty as *περίπολος,* before he attained his full civic rights.' Herm. G. A. § 121. They were thus a sort of 'cavalry cadets.'

l. 1178. κατ' αὐτόν, 'on his track.' So Soph. Trach. 54 *πῶς . . . ἀνδρὸς κατὰ ζήτησιν οὐ πέμπεις τινά;*

l. 1181. κερχνῇς. See on sup. 304. τριόρχης, 'the buzzard.' Pliny N. H. 10. 8. 9 identifies the κύμινδις (otherwise called *χαλκίς* Il. 14. 20) with the *nocturnus accipiter,* 'night-hawk,' or 'night-jar.'

l. 1183. δονεῖται, lit. 'is agitated.' Hdt. 7. 1 *ἡ Ἀσίη ἐδονέετο πᾶσα ἐπὶ τρία ἔτεα.* 'The welkin shudders with the rush and the whirring of wings.' So *πτερῶν ῥοῖβδος* Soph. Ant. 1004. τοῦ θεοῦ, the intruder of 1172.

l. 1191. ὃν Ἔρεβος ἐτέκετο. This is not distinctly stated in sup. 693 foll. The metre and the language of this Choricon is modelled on the form of the Tragic Chorus. The Aeolic (? Doric) form πεδαρσίου for *μεταρσίου* is common in Aesch., as in P. V. 269, 709, 915, but is not

found in Soph. or Eurip. The 'winged sound of the gods' whirlwind course' was produced by some machinery, by which Iris was swept across the stage to the *θεολογεῖον*, or, as Kennedy says, 'to some concealed ledge . . . where she is able to pause and sustain the dialogue, at the close of which the machine wafts her away again.'

l. 1203. **πλοῖον, ἢ κυνῆ**; 'bark or bonnet?' The folds of the dress which Iris wears blow out with the rapid motion like the sail of a ship: and the symbolical rainbow on her head (Kock) looks like a sun-bonnet, *ἡλιοστερὴς κυνῆ* Soph. O. C. 313. With this frequent form of alternative question cp. sup. 102 *πότερον ὄρνις ἢ ταῶς*; Vesp. 1509 *ὀξὶς ἢ φάλαγξ*; Lysist. 982 *τίς δ' εἶ σύ; πότερ' ἄνθρωπος ἢ κονίσαλος*; Felton quotes a remarkable parallel to the present passage from Milton's Sampson Agonistes, where the appearance of Delilah is described:—

> 'But who is this? What thing of sea or land?
> Female of sex it seems,
> That so bedecked, ornate, and gay,
> Comes this way sailing,
> Like a stately ship
> Of Tarsus bound for the isles
> Of Javan or Gadire,
> With all her bravery on, and tackle trim,
> Sails filled and streamers waving.'

It has also been noted that the surreptitious entrance of Iris has many points in common with the stealthy way in which Satan eludes the heavenly guards in Paradise Lost.

l. 1204. **Ἶρις ταχεῖα.** She answers as if she were a *πλοῖον*, 'the clipper Iris:' and the further question of Peithetaerus (see on sup. 146) implies that she is the 'despatch-boat' of Olympus: but he wants to know on what sort of service sent.

l. 1206. **ἐμὲ ξυλλήψεται**; 'arrest *me!*' **τρίορχος**, 'the buzzard,' appears sup. in the form *τριόρχης*.

l. 1208. **ἄτοπον.** Here **τουτί** is Subj., 'this is a queer business!' Such threats, that is, against a Messenger of the Gods.

l. 1213. **σφραγῖδα**, lit. 'a seal,' here equivalent to a Passport, properly *visé*.

l. 1214. **ὑγιαίνεις μέν**; For the use of **μέν** in such a question, without an apodosis containing *δέ*, cp. Eur. Ion 520 *εὖ φρονεῖς μέν, ἤ σ' ἔμηνε θεοῦ τις, ὦ ξένε, βλάβη*; If, as Hermann, ad Eur. Med. 1098, '*μὲν* tantum in figurata interrogatione poni ubi nobis prope certum illud videtur de quo interrogamus,' then the words will mean, 'You are in your right mind, surely? and yet you speak like a fool.'

l. 1215. **ἐπέβαλε** has a double sense, as used by Peithetaerus and

Iris, 'Has no bird-brigadier come up and forced a permit on you?' 'So help me heaven, good Sir, no one has forced *me* at all.' 'And in spite of all that, are you flitting about thus, with nothing said?' **σύμβολον** here is, probably, the *tessera hospitalis,* or license of residence taken out by a foreigner.

l. 1221. **ἀδικεῖς.** There is uncertainty both as to reading and meaning. The MSS. give **ἀδικεῖς δὲ** (*με* Rav.) **καὶ νῦν**, which would mean 'even now you are trespassing,' or, with more technical meaning, 'you are guilty.' There is a further doubt whether **καὶ νῦν** is to be joined with **ἀδικεῖς** or with the following clause. Dind. and Bergk prefer *ἀδικεῖ* (pass. 2 sing.) *δὲ καὶ νῦν*, meaning, 'even now you are being unfairly treated, in not getting your deserts, which would be instant arrest and death.' This is ingenious: but *ἀδικεῖς* is far simpler.

l. 1222. **πασῶν Ἰρίδων**, 'than any Iris in the world.' For this plural denoting a class see on inf. 1701; and for the idiomatic use and the superlative, Nub. 1132 *ἣν ἐγὼ μάλιστα πασῶν ἡμερῶν δέδοικα.*

l. 1223. **τῆς ἀξίας**, sc. *τιμωρίας.*

l. 1224. **ἀθάνατος**, with initial long syllable, following epic usage.

l. 1228. **ἐν μέρει**, 'in your turn.' You have had the upper hand till now.

l. 1229. **τὼ πτέρυγε ποῖ ναυστολεῖς**; 'whither are you steering your wings?' For this mixed language, suitable to the *remigium alarum* (Virg. Aen. 6. 19) cp. Aesch. Ag. 52 *πτερύγων ἐρετμοῖσιν ἐρεσσόμενοι.*

l. 1232. Note the tragic style of these lines, and cp. Eur. Frag. Pleisth. 5 *μηλοσφαγεῖ τε δαιμόνων ἐπ' ἐσχάραις.*

l. 1237. **οἷς θυτέον αὐτούς**, i.e. *quibus sacra facere oportet eos.* So Eq. 72 *ποίαν ὁδὸν νὼ* (not *νῷν*) *τρεπτέον*, Thuc. 8. 65 *ὡς οὔτε μισθοφορητέον εἴη ἄλλους ἢ τοὺς στρατευομένους*, Plat. Crit. 49 A *οὐδενὶ τρόπῳ φαμέν, ἑκόντας ἀδικητέον εἶναι.* The reading **αὐτούς** is that of Rav., most MSS. *αὐτοῖς.*

There is a fine touch of humour in using the name of Zeus in an oath not to sacrifice to him!

l. 1240. **Διὸς μακέλλῃ**, as in Aesch. Ag. 525, Soph. Frag. 767. **περιπτυχάς** is a favourite word with Eurip. as *τειχέων π.* Phoen. 1357.

l. 1242. **Λικυμνίαις.** Perhaps the 'Licymnian bolts' refer to a lost play of Euripides, in which the hero Licymnius was struck by lightning. But Hesych. says *κεραυνοῦται γὰρ* **ἡ ναῦς.** Kock thinks a hit may be intended at Licymnius a Sicilian rhetorician, pupil of Gorgias and teacher of Polus, whose style was remarkable for its affectations.

l. 1244. **Λυδὸν ἢ Φρύγα.** Is Iris 'thinking to scare some stupid Lydian or Phrygian slave' by this 'bugaboo' about the thunders of Zeus? A humorous adaptation of the taunts of Pheres, when Admetus

proposes he should die for his son (Eur. Alc. 675): *Ὦ παῖ, τίν' αὐχεῖς, πότερα Λυδὸν ἢ Φρύγα | κακοῖς ἐλαύνειν ἀργυρώνητον σέθεν;* For **μορμολύττεσθαι** cp. Plat. Gorg. 473 D *μορμολύττει αὖ, καὶ οὐκ ἐλέγχεις.* The verb is from *μορμώ*, which, like *ἀκκώ*, was the name of a bogie, utilized by nurses to keep their children quiet.

l. 1247. Peithetaerus caps the tragic rant of Iris, by quoting, with more or less relevancy, from the *Niobe* of Aeschylus. The **δόμοι Ἀμφίονος** is an unmeaning piece of grandiloquence.

l. 1249. **πορφυρίωνας** (see on sup. 553) are harmless sea-birds, with a terrible Titanic name. Kennedy calls them 'Magogian birds in pard-skin uniforms.' If 'a single Porphyrion gave so much trouble' in days of old, what will 600 do? **ἐνημμένους** (*ἐνάπτω*) as Ran. 430.

l. 1251. **πλεῖν** (*πλεῖον*) **ἑξακοσίους.** After *πλεῖον* it is not unusual to omit *ἤ* as Plat. Apol. 17 D *ἔτη γεγονὼς πλείω ἑβδομήκοντα.*

l. 1258. **εὐρὰξ πατάξ.** The word *εὐράξ* = 'side-ways' is found in Homer Il. 11. 251, but here the adverbs (formed like *πύππαξ, βαβαιάξ,* etc.) seem only intended to have a sort of effective jingle, like 'slap dash,' or, 'helter-skelter.'

l. 1261. **καταιθαλώσεις**, 'try your blasting fires upon some young fellow,' who has not got my experience. The suggestion of the Schol. that it may mean 'excite a flame' by your coquetries, is quite unlikely. Nor had Iris taken that line.

l. 1263. **διογενεῖς.** This unusual epithet for the gods is found in Aesch. S. c. T. 301 and Suppl. 630. It reminds us that Zeus is *πατὴρ ἀνδρῶν τε θεῶν τε.*

l. 1265. **μηδέ τιν'.** The order of the words seems to be **μηδέ τινα βροτῶν ἀνὰ δάπεδον ἔτι πέμπειν θεοῖσι ἱερόθυτον καπνὸν τῇδε.** But others join *ἱερόθυτον* with *δάπεδον*, the 'sacrificial floor,' sc. of the temples. **τῇδε** means, '*via* our city.'

l. 1269. **κήρυκα**, (sup. 845). This is a mixture of two constructions, (1) *δεινόν γε τὸν κήρυκα μὴ νοστεῖν* and *δεινόν γε εἰ μὴ νοστήσει ὁ κῆρυξ.* For a similar construction see on sup. 653.

l. 1272. **γλαφυρώτατε**, perhaps 'most highly polished;' lit. 'smoothest.' It is a word found in the other Greek Comic poets coupled with *κομψός, ἀστεῖος*, and the like.

l. 1273. **ὦ κατακέλευσον.** No doubt with direct allusion to the *κέλευσμα* of the boat-swain. Pollux (4. 93) distinctly says that *κατακελεύειν* is equivalent to *κατακηρῦξαι ἡσυχίαν*, 'and so the Herald may mean tell us to "easy all;"' as he has no superlatives left. Dionysus, in Ran. 207, says to Charon *κατακέλευε δή*, to which Charon responds with *ὠόπ*, which sometimes means 'Avast! stop;' but not always. Probably the meaning is—'do give the time;' because he has got into a breathless muddle with all his epithets.

l. 1281. **ἐλακωνομάνουν.** As a Parisian who apes English dress and customs is called 'un Anglomane,' so Aristoph. speaks of 'Laconomanes,' who affected the Spartan coiffure and meagre diet, going unwashed, like Socrates and his friends (*ὧν ὑπὸ τῆς φειδωλίας | ἀπεκείρατ' οὐδεὶς πώποτ' οὐδ' ἠλείψατο, | οὐδ 'εἰς βαλανεῖον ἦλθε λουσόμενος* Nub. 835 ff.). The Rav. gives **ἐσωκράτων** from *σωκρατᾶν* like *μελλονικιᾶν*: al. *ἐσωκράτουν*.

l. 1283. The MSS. give *σκυτάλι' ἐφόρουν* against metre, as the *α* is short. Porson's conj. **ἐσκυταλιοφόρουν** removes this difficulty, cp. *ῥαβδοφορεῖν*. There is no allusion to the official Lacedaemonian *σκυτάλη*, but only to the use of 'walking-sticks.'

l. 1287. **ἐπὶ νομόν.** Like the 'early bird,' the Athenian citizen took a morsel on first rising. 'They went hop skip and jump (*ἐπέτονθ'*) to their food,' which consisted of a bit of bread and a dram of neat wine (*ἄκρατος*). Some see a pun in **ἐπὶ νομόν**, as though it suggested *ἐπὶ νόμον*, alluding to the fondness of the Athenians for the *law-courts*. If so, some jingle between 'grazing' and 'Gray's Inn' might illustrate it. It would then resemble the play on *δῆμος* and *δημός* Eq. 954.

l. 1288. **κατῆρον**, 'settle down,' *καταίρειν*, though commonly used of ships putting into harbour, can be applied to birds, as in Plut. Alex. 26 *ὄρνιθες . . . ἐπὶ τὸν τόπον καταίροντες νέφεσιν ἐοικότες.* By **τὰ βιβλία** we must understand the 'book-stalls,' as *τὰ ὄρνεα* sup. 13. There is perhaps a reminiscence of papyrus, or rushes in *βιβλία* or *βυβλία.* Men go down to 'read;' birds to 'the reeds.' Others think that **βιβλία** are legal treatises or documents, so leading up to **ψηφίσματα.**

l. 1292. **πέρδιξ.** Why the 'limping huckster' was called 'Partridge' is suggested by the word *ἐκπερδικίσαι* sup. 768, and specially alludes to the tricks of the bird in leading hunters away from her nest.

l. 1294. **Ὀπουντίῳ**, sup. 153. **Φιλοκλέει** sup. 281; **Θεογένει** sup. 822. The **χηναλώπηξ** or 'vulpanser' is a sort of small goose that makes burrows in river banks. Probably the word was only chosen to suggest that *Theogenes* combined the voracity or noisiness of the goose with the cunning of the fox.

l. 1296. **ἶβις.** This name may have been given to Lycurgus to mark his Egyptian extraction; but more likely because of some personal peculiarity like spindle-shanks. *Chaerephon* (Nub. 104) was thin, sallow and swarthy, and probably had a squeaking voice like a bat.

l. 1297. *Syracosius* was reputed to be the author of a law intended to limit the freedom of the comic stage, so that he was in evil odour with the poets. Eupolis (215) compared him to a yelping puppy, which suits well enough with the sobriquet of **κίττα.** The *Meidias* here referred to must have been a vile fellow. He was reckoned by the comic poets among the *πτωχαλάζονες* and *κλοπῆς τῶν δημοσίων.*

His nickname of 'quail' was given him because of some fanciful resemblance to 'a quail that had had a knock on the head from a quail-flipper.' This expression apparently comes from the cant language of quail fighting. But it is uncertain whether **ὀρτυγοκόπου** refers to an actual match between quails, in which the challenging quail was 'flipped on the head' to test its powers of endurance; or whether the *ὀρτυγοκόπος* is the quail owner who has severely 'flipped' his quail on the head, as a punishment for not showing fight. According to this *Meidias* would look stupefied and 'groggy,' like a bird half stunned by a blow. The MSS. read *ὑπὸ στυφυκόπου*, which according to Pollux is equivalent in meaning to *ὀρτυγοκόπου*, as used by the comic poets.

l. 1298. **ἤκειν** (i. e. *ἤκεεν* before a vowel, or **ἤκει**, *ἤκεε*, before a consonant) Attic equivalent of *ἐῴκει*. So *οὐ γὰρ ᾔδειν ἐξίων* Pax 1182, **'πεποίθειν** Nub. 1347.

l. 1301. **ἐμπεποιημένη**, 'introduced' into the composition. Such songs are quoted from Anacreon, Simonides and Sappho, to which may be added the famous *ἦλθ' ἦλθε χελιδών*. See inf. 1410.

l. 1303. **πτεροῦ τι**, 'the very least scrap of a feather.'

l. 1307. **πτερῶν σοι δεῖ**, 'you want to get some wings somehow or other for the new settlers.'

l. 1308. **ἔργον ἑστάναι**, 'not our business to stand idle,' as in Lysist. 424. See sup. 206.

l. 1309. **σὺ μέν**, addressed to the fellow-slave of *Manes*.

l. 1314. **καλεῖ**, future. Join **ἀνθρώπων** with **τις**, and not, as Kock, with **πολυάνορα**.

l. 1316. **κατέχουσι** is here intransitive, with the sense of 'are in vogue;' as in the phrase *ὁ λόγος κατέχει* Thuc. 1. 10, *φῆμαι μᾶλλον κατέχουσιν* Eur. Hipp. 1466.

l. 1319. **μετοικεῖν**, explanatory addition, 'what advantage for a man is not found therein, for a sojourn there.' The language here is Pindaric. So in Ol. 13. 6 **Εὐνομία, Δίκα** and **Εἰράνα** have their home at Corinth; and in Pyth. 8. 1 *φιλόφρων Ἁσυχία* is spoken of as the mighty daughter of *Δίκα*. Cp. also Frag. 228 (Böckh) *μεγαλάνορος Ἁσυχίας τὸ φαιδρὸν φάος*. Here 'the unclouded face of gentle quietude.'

l. 1326. **ἐξόρμα** (*ὁρμάω*), 'stir him up with a flogging like this.' **ὡδί** can only be pantomimic *show* of beating by the chorus, for none of them actually touch Manes.

l. 1330. **σὺ δέ**, addressed to Peithetaerus. He is to lay out in order the various wings of song-birds, augurial-birds and sea-birds; and to furnish every applicant appropriately 'with an eye to each man's character.' So Thucyd. 4. 15 *βουλεύειν πρὸς τὸ χρῆμα ὁρῶντας*.

l. 1335. **σοῦ σχήσομαι**, 'keep my hands off thee,' sc. the lazy slave.

l. 1337. **ΠΑΤΡΑΛΟΙΑΣ.** This character represents a young reprobate, such as Pheidippides becomes (in the Clouds) under the Socratic teaching. He can hardly be called a 'Parricide,' unless the will be as good as the deed, for he has not got further yet than being the 'rebellious son.' He comes on the stage singing about his wish to be an eagle, out of the *Oenomaus* of Sophocles. For **ὡς ἂν ποταθείην** of the MSS., *ὡς ἀμποταθείην* has been conjectured; because after such optatives of wish, as **γενοίμαν**, the final sentence is regularly introduced by *ὡς* or *ὅπως* without *ἄν*, as *γενοίμαν ἵν' ὑλᾶεν ἔπεστι πόντου πρόβλημ' . . . τὰς ἱερὰς ὅπως προσείποιμεν 'Αθάνας* Soph. Aj. 1217, but the MS. reading does not seem to be any more unnatural than Od. 8. 20 *καί μιν μακρότερον καὶ πάσσονα θῆκεν ἰδέσθαι, | ὥς κεν Φαιήκεσσι φίλος πάντεσσι γένοιτο.* Meineke marks a lacuna after **ὑπέρ**, proposing to insert some word, like *ἀέρος* in agreement with **ἀτρυγέτου**. But this is unnecessary, as **ἀτρυγέτου** may be used absolutely for 'the waste [of waters'], on the analogy of *ὑγρή, ἠοίη, ζεφυρίη*, etc., in Homer. We must not be too careful to judge these 'high falutin' dithyrambics by canons of accuracy and intelligibility.

l. 1340. **ψευδαγγελήσειν.** We must gratefully accept this emendation of Bentley for the MS. reading *ψευδαγγελῆς εἶν*[αι]. For *ψευδάγγελος*, not *-ης* would be the right form.

l. 1342. **αἰβοῖ**, generally used of disgust, is here a shout of relief and satisfaction, like the sound commonly printed 'whew!'

l. 1343. **ἐρῶ . . . νόμων.** According to the Schol. there was a gap after **γλυκύτερον** in the MSS., and l. 1343 is described as an interpolation of Aristophanes, probably the Alexandrine grammarian of that name (*'Αριστοφάνους πλήρωμα*). It is a needless anticipation of l. 1345.

l. 1347. Join **καλὸν ὄρνισιν.** For **νομίζεται** most modern edd. read *νομίζετε* to harmonise with *νομίζομεν* inf. The Rav. has *ε* written above *-αι*. Perhaps there is again the intentional play on *νομοί* and *νόμοι* as suggested sup. 1287. So Schol. *γῦπες γὰρ καὶ κόρακες περὶ νεκροὺς νέμονται.*

l. 1350. **πεπλήγῃ.** So. Eq. 1148 *ἅττ' ἂν κεκλόφωσι.* Kock quotes from Klassen the view that it is the subj. of the epic reduplicated aorist. But that is quite needless.

l. 1352. **πάντ' ἔχειν**, sc. as sole heir.

l. 1354. **κύρβεσιν.** The *κύρβεις* (Nub. 448) were wooden prisms revolving on pivots. The laws of Solon were written on such.

l. 1356. **πελαργιδῆς**, from nom. *-εύς*, 'Storklets,' so *ἀλωπεκιδῆς, Χαιριδῆς*, etc. Publilius Syrus speaks of the *ciconia pietaticultrix*; and stories of the young storks carrying their aged parents on their outspread wings are familiar. Storks have often been encouraged

to make their nests on the roofs of houses, as a sort of type and omen of family affection.

l. 1358. ἀπέλαυσά τἄρ' ἄν. This is the simplest corr. of the MSS. *γὰρ ἄν*. 'I should get a nice treat (*ironicè*) by coming here.' Cp. inf. 1692 *εὖ γε μέντἂν διετέθην*. Then οὐδέν γ' must be filled up with *ἀπέλαυσας ἄν*, 'no you won't at all.' Join καὶ to βοσκητέον, with the meaning of 'actually having to support him,' not only having to acquiesce in his existence.

l. 1362. σοὶ δ', ὦ νεανίσκ'. These lines are intended to be an echo of the familiar words of Theognis, 27 foll. *σοὶ δ' ἐγὼ εὖ φρονέων ὑποθήσομαι οἷάπερ αὐτός, | Κύρν', ἀπὸ τῶν ἀγαθῶν παῖς ἔτ' ἐὼν ἔμαθον*. There is a litotes in οὐ κακῶς. He means 'very good advice.'

l. 1366. ἀλεκτρυόνος. The rebellious son is tantalised by the mockery of his punishment. He is dressed up like a fighting-cock, a bird *ὃς τοὺς πατέρας ἀμύνεται* Nub. 1427, and then he is sent off to garrison duty (φρούρει).

There was almost always some petty war going in the Thraceward districts between the Athenians and Perdiccas or the Lacedaemonians. Indeed at the very moment of the performance of the play, at the great Dionysia, 414 B.C., the expedition was probably in preparation, which was sent out under Euetion to attack Amphipolis at the end of the summer, Thuc. 7. 2.

l. 1372. *Cinesias*, a dithyrambic poet, is a favourite butt of Aristophanes for his impiety (Ran. 366); for his many bodily diseases, and for his miserable leanness. That there was sober truth in this, and not merely the licence of a comic poet, may be gathered from the severe judgment passed on him by Lysias who composed two speeches against him, and by Plato (Gorg. 501 ff.). The song which he sings here as he comes upon the stage is borrowed from Anacreon; and as it is all about flying, 'the affair wants a whole cargo of feathers.'

l. 1376. ἀφόβῳ φρενί, 'essaying it all fresh with fearless heart and body.' This is quite good enough for these half-nonsense verses; and there is no need to write *ἀφόβῳ φρενὸς ὄμματι γενεάν* with Herm. and Mein.

l. 1377. φιλύρινον. The wood of the lime tree (*φιλύρα*) is yellowish and very light. This may refer to the sallow Cinesias, who was 'as thin as a lath.' But Athenaeus (12. 551 D) interprets the epithet as meaning 'wearing lime-wood stays,' to support his lanky body. There is probably some joke we do not understand in the question, why he 'twists and turns his limping limb:' perhaps an allusion to *κυκλικοὶ χοροί*.

l. 1385. ἀναβολάς. The 'preludes' (so *ἀμβολαί* Pind. Pyth. 1. 7; *ἀναβάλλεσθαι* Hom. Od. 1. 155) were to be drawn from the clouds,

and so might well be 'wind-flapped and snow-strewn.' The relation of the dithyrambic poets to the cloud-goddesses may be read of in Nub. 333 foll.

l. 1388. **τὰ λαμπρά**, 'the brilliant passages.'

l. 1393. **εἴδωλα**. It is difficult to see sense or grammar here. The 'phantoms' can hardly be in apposition with **ἀέρα**. Perhaps the force of **δίειμι** is continued, and he seems to be making his way through spectral flights of birds. Blaydes conj. *ἑδώλια*, 'abodes.'

l. 1395. **ὠόπ**, 'avast there!' 'easy!' The boatman's cry, as in Ran. 180.

l. 1396. **τὸν ἅλαδε δρόμον**, 'the seaward course.' This is a natural correction for the unmeaning *τὸν ἀλάδρομον*. The Schol. gives *τὸν εἰς ἅλα δρόμον*.

l. 1401. **χαρίεντά γ'**. While Cinesias is singing he has had feathers attached to him and admires the clever device. But in the same moment Peithetaerus lays the stick upon his back, and asks him 'how he enjoys his feather-flapping.'

l. 1404. **περιμάχητος**, 'jealously fought for.' The Choregus was chosen by his tribe; and his duty was to supply singers not only for the tragedies and comedies, but also for the cyclic and other choruses at the various religious festivals. Having procured his choreutae the Choregus had next to provide a trainer (*χοροδιδάσκαλος*), the best that could be found. But the order in which the trainers were taken was, apparently, settled by lot. Still there must have been some power of choice left with the Choregus. When the Archon gave leave to a poet to bring out his composition he was said to grant a chorus (*χορὸν διδόναι*). The Choregus who was judged to have performed his duties best received a tripod for a prize; and the tribe to which he belonged was supposed to share the honour, and was named with him in the inscription on the tripod.

From this we can understand what a keen competition there would be among the tribes to get the best trainer whose teaching would probably secure for them success. *Leotrophides*, who would be the Choregus whose chorus Cinesias would have to train, is described as being himself a dithyrambic poet, miserably thin and scraggy. For the use of the dative cp. *ἐμοὶ διδάσκειν* = *me archonte et ludorum praeside tragoediam docere*. (Holden, from Cratinus.) Similarly *ἡνίκ' ἐβούλευόν σοι* Eq. 727. **φύλην** may be in apposition with **χορόν**, because the choreutae were members of the tribe. There is some joke underlying **Κεκροπίδα** which we do not understand. It has been proposed to read *Κρεκ-οπίδα* with allusion to *κρέξ*, 'the rail;' or *Κερκωπίδα* referring to those thievish imps the *Κέρκωπες* who used to persecute Heracles.

l. 1410. **ὄρνιθές τινες.** The words with which the informer comes on the stage are a parody on Alcaeus: *ὄρνιθες τίνες οἵδ' ὠκεανῶ γᾶς ἀπὸ περράτων | ἦλθον πανέλοπες ποικιλόδερροι τανυσίπτεροι* ; It is possible that by **οὐδὲν ἔχοντες** the Informer is indicating his own impecunious condition. But, more likely, it expresses his disappointment that the birds in the new city have no riches, so that nothing can be squeezed from them.

l. 1412. **οὐ φαῦλον,** 'not slight,' 'not inconsiderable.'

l. 1415. **τανυσίπτερε μάλ' αὖθις,** 'yet once more, O particoloured bird with outstretched wings.' Peithetaerus thinks that this popular song on the swallow must really refer to the Informer's coat, which is 'particoloured' with many a patch; and is so poor a protection from the cold that it points to 'a want of a whole swarm of swallows bringing summer in their train:' **μία** *χελιδὼν ἔαρ οὐ ποιεῖ.*

l. 1418. **δεῦρο** belongs directly to **τοὺς ἀφικνουμένους.** For the unusual position cp. Pax 1303 *ὑμῶν . . . ἐνταῦθα τῶν μενόντων.*

l. 1420. **πτερῶν.** From the *Μυρμιδόνες* of Aeschylus, according to the Schol. Probably the remaining words of the line come from the same source.

l. 1421. **εὐθὺ Πελλήνης,** 'straight for Pellene,' a village in Achaia, famous for the manufacture of warm woollen cloaks = as we might say 'to Ulster.' So Pind. Ol. 9. 98 (148) *καὶ ψυχρᾶν εὐδιανὸν φάρμακον αὐρᾶν* Πελλάνᾳ *φέρε.* Peithetaerus suggests that the only reason why the Informer desires wings is that he may visit Pellene and change his threadbare cloak for a warm one.

l. 1422. **νησιωτικός,** referring to the islands in dependence on Athens.

l. 1425. **περισοβεῖν,** seemingly intransitive; **πόλεις** being governed by the preposition in the compound word, 'to swoop round all the cities.' See on 1032.

l. 1426. **προσκαλεῖ,** future with the same meaning as **καλούμενος,** 'how will you do your summoning any more cleverly with the help of wings?' **ὑπό** is used here in its idiomatic sense of 'to the accompaniment of;' as *ὑπὸ συρίγγων* Hdt. 1. 17, *χαλκῆς ὑπαὶ σάλπιγγος* Soph. El. 711. The Informer answers, 'Indeed, I shan't (do it any better) but (I want wings) that the footpads may not annoy me, and that I may return thence with the cranes, having bolted many a law-suit to serve as ballast.' For this story about the cranes see sup. 1136.

l. 1431. **νεανίας,** 'an able-bodied young man.'

l. 1432. **σκάπτειν.** Like the 'unjust steward' in the parable, he has learned no trade nor craft, and he therefore represents himself as driven to the very questionable profession of an informer, *τί ποιήσω ; σκάπτειν οὐκ ἰσχύω* Luke 16. 3.

l. 1435. ἢ δικορραφεῖν, with an intentional echo of δικαίου, 'on principles of law rather than constantly getting up law-suits.'

l. 1436. πτέρου. Through the next lines there runs a constant double meaning of πτεροῦν and its compounds. The Informer actually wants to be furnished with 'wings;' Peithetaerus declares that to be unnecessary—a few words of persuasive talk; a little encouragement to extravagance; a hankering after the stage—are quite enough to make a man 'flighty,' to set him 'soaring,' to put him 'in a flutter,' to make him 'high flown.' Ultimately Peithetaerus (l. 1463 foll.) uses the words πτερώ (dual) for the double-lash of the Corcyrean whip, with which he sends the Informer 'spinning like a top.'

l. 1441. τὰ μειράκια τἀν. I have adopted Blaydes' emendation for the vulg. *τοῖς μειρακίοις ἐν*, for the fathers evidently are not speaking *to* but *of* the lads. That this is generally felt may be seen from the various conjectures: sc. *τοῖς φυλέταις* Meineke, or *τοῖς δημόταις* Kock. The lads are supposed to be congregated in the 'barbers' shops;' and their fathers are lamenting over them as 'horsy,' or 'stage-struck.'

l. 1443. ἱππηλατεῖν, cp. the record of the extravagant habits of young Pheidippides, Nub. 15, 69, 74.

l. 1444. ὁ δέ τις, i. e. *ἄλλος δέ τις*.

l. 1446. καὶ πτεροῦνται, 'they really *are* furnished with wings!' So *ἅττ'* ἂν καὶ *μάθῃ* cp. Nub. 785. This Peithetaerus declares to be no mere metaphor, for 'the mind is sent aloft, and its owner is raised on high,' by the influence of words.

l. 1455. ἐνθαδί. The Informer forgets that he is no longer in Athens. καλεσάμενος, 'having summoned,' only refers to the early stage of citing the defendant to appear. ἐγκεκληκώς advances a stage further, 'having indicted him before the judges.'

l. 1456. κατ' αὖ πέτωμαι. Dobree's emendation, generally accepted, for vulg. *κᾆτ' αὖ*. For the tmesis cp. Ran. 1047 *κατ' οὖν ἔβαλεν*.

l. 1457. ὡδὶ λέγεις, 'this is what you mean.' Join ἐνθάδε with ὠφλήκῃ δίκην. Peithetaerus takes up the ἐνθάδε in the same sense as the Informer: 'in order that the foreigner may be cast in his suit in the court at Athens before he has time to arrive.' The Informer will appoint a certain day for the trial, at which he will duly appear, thanks to the speed of his wings. The poor foreigner, having no such advantage, will not be present when his name is called, and so judgment will go against him in default (*ἐρήμην ὀφλεῖν δίκην*).

l. 1460. πάντ' ἔχεις, 'you've got it completely.'

l. 1461. βέμβικος. Cp. Virg. Aen. 7. 378 foll., where the wild speed of Amata through the streets of Lavinium is compared to the movement of a top (*volubile buxum*) set spinning with a lash (*dant animos plagae*). The 'Corcyrean whip' with double thong (*πτερώ*)

seems to have been a special weapon of public chastisement in that turbulent island. *συνεχῶς δὲ παρὰ Κερκυραίοις ἀταξίαι γίνονται. διὰ τὸ στασιάζειν οὖν ἐπεπόλασε παρ' αὐτοῖς ἡ μάστιξ* Schol. Cp. *λιγυρᾷ μάστιγι διπλῇ* Soph. Aj. 242.

l. 1466. **οὐ πτερυγιεῖς** ; 'won't you wing your flight?' cp. sup. 795.

l. 1467. **ἀπολιβάξεις.** It seems difficult to connect this with *λιβάς.* There are not a few curious words with a similar meaning, as *ἀπολιταργιεῖς* Nub. 1253.

l. 1468. **πικράν,** 'to your cost;' as sup. 1045 and Soph. Phil. 355 *κἀγὼ πικρὸν Σίγειον οὐρίῳ πλάτῃ κατηγόμην.*

l. 1469. **ἡμεῖς.** Peithetaerus here addresses his attendants, and perhaps the *κῆρυξ,* sup. 1271.

l. 1475. **Κλεώνυμος.** For *Cleonymus* see on sup. 288. This curious comparison of a man with a tree may have in it an echo of Il. 13. 437 *ἀλλ' ὥστε στήλην ἢ δένδρεον ὑψιπέτηλον ἀτρέμας ἑσταότα,* and may refer to a dull, wooden nature. But the introduction of a tree seems natural enough when we remember that the Chorus of Birds are describing the wonderful things they have lighted on. In **Καρδίας ἀπωτέρω** there is a double meaning; either 'further away than (Hertford) Cardia,' a town on the Thracian Chersonese; or 'out of Heart,' i. e. cowardly.

l. 1477. **μέγα.** The bulky stature of Cleonymus is hinted at in Acharn. 88 *ὄρνιν τριπλάσιον Κλεωνύμου.* Cp. Vesp. 592.

l. 1478. **τοῦ μὲν ἦρος.** See on sup. 1046, where we find that the suits in which *ξένοι* were involved came on in the month of Munychion. In **συκοφαντεῖ** there appears to be an allusion to the connection of Cleonymus with the efforts to discover who had mutilated the Hermae.

l. 1481. **ἀσπίδας φυλλορροεῖ.** The Cleonymus-tree 'shed its shields' in the winter. Cp. the epithets *ἀσπιδοβλής* and *ῥίψασπις* applied to Cleonymus, Nub. 353.

l. 1484. **λύχνων ἐρημίᾳ.** A parody on the famous phrase *Σκυθῶν ἐρημία* (Aesch. P. V. 2, Acharn. 704), describing the vast desolate steppes of Scythia. Here, 'the place void of lights' is that quarter in Athens where very few folk went about with lanterns. (Vesp. 219, 246–262; Eccles. 27; Nub. 613). For the streets of Athens were not lighted in the modern sense, and the windows of the houses did not give light on the road. In this dark quarter of the city lives the notorious footpad Orestes (sup. 712, Acharn. 1166) called a 'hero,' as bearing the name of the son of the great Agamemnon. A very friendly and companionable person, like the heroes of old, but an awkward person to be in company with after dark.

l. 1492. **πληγείς.** It was usual to pass the shrines or chapels of the Heroes in reverent silence (Alciph. 3. 58); and a sudden meeting with

a Hero face to face was believed to cause paralysis, so that the Heroes were called πλῆκται (Athen. 11. 461 c), as having the power to 'give a stroke of palsy' (ἀποπληξία). This belief is played upon in the word **πληγείς**, which means 'having *had a stroke*' from the cudgel of the footpad, who then 'stripped' his victim (γυμνός) sup. 498.

l. 1493. **πάντα τἀπιδέξια**, 'all down the right side,' as is common in paralysis. The Schol. seems to understand 'the most important parts of the body.' But this is very doubtful.

l. 1496. **οὑγκαλυμμός**, i. e. ὁ ἐγκαλ. Dawes' emendation for ὁ *συγκαλυμμός*.

l. 1499. **ὁπηνίκα**; 'do you ask what time it is?' Notice that Prometheus in his supreme selfishness takes no notice of the questions of Peithetaerus.

l. 1500. **βουλυτός**, as in Od. 9. 58 ἦμος δ' ἠέλιος μετενίσσετο βουλυτόνδε, where Eustath. defines βουλυτός as ἡ μεσημβρία ἐστὶν ἢ ὀλίγον τι μετὰ μεσημβρίαν ὅτε βόες λύονται τοῦ κάμνειν. Therefore we are not to think of the evening hour to which Horace refers (Od. 3. 6. 41) as finally releasing the oxen from the yoke, but rather of the midday halt. Mr. J. G. Frazer (Classical Review, vol. ii. p. 250) quotes from Seebohm (English Village Commun. p. 124 foll.) to the effect that in Wales and Germany plowing in ancient times stopped regularly for the day at noon.

l. 1501. **ὁ Ζεὺς ποιεῖ**; As we should say 'what's the weather doing?' With **ἀπαιθριάζει νεφέλας** cp. Virg. Georg. 1. 461 *unde serenas ventus agat nubes.*

l. 1503. **οἴμωζε μεγάλ'**. Peithetaerus, impatient at the impracticable ways of the man, shouts out 'a murrain on you!' At this Prometheus, with grotesque cheerfulness, as if he had received some friendly invitation, says 'Well then, on those terms, I'll throw my wraps off.' Or perhaps, as Felton suggests, Prometheus is harking back to his original question, to which he attached so much importance—'is the sky clear or overcast?' because in the latter case I shall not be seen by the gods, and may unmuffle myself. Possibly **οἴμωζε μεγάλ'**, in the mouth of Peithetaerus means 'You'll catch it!' seeing how black and lowering is the sky.

l. 1508. **σκιάδειον.** Such a 'parasol,' together with a portable stool for resting on (δίφρος), was regularly carried by the daughters of the Metoeci, whose duty was to wait on the high-born Athenian damsels (κανηφόροι), when they took their part in the Panathenaic procession. See inf. 1551.

l. 1514. **πηνίκ' ἄττ'.** 'What was about the date of his disaster?' **ἄττα** (= τινα, as ἅττα = ἅτινα) is added to words expressive of time or quantity or the like, to give a tone of indefiniteness So Ran. 173 πόσ' ἄττα; 936 ποῖ' ἄττα;

l. 1519. **Θεσμοφορίοις.** The Thesmophoria was a festival conducted by women in honour of Demeter, who was supposed to have established laws and the usages of civilized life. It is difficult to decide the exact date and duration of the feast, but it seems to have lasted from the ninth to the thirteenth of the month Pyanepsion (November). After the performance for two days in Halimus of certain preliminary purificatory rites, there followed the main festival in Athens lasting for three days, the second of which was kept as a strict fast, the women sitting as mourners round the statue of Demeter.

l. 1520. **βάρβαροι.** This suggests the meaning of **κεκριγότες**, 'screeching,' since to Greek ears the language of the 'outer barbarians,' always seemed like the inarticulate utterance of some wild creatures. Just as savage Thracian tribes dwelt on the Northern frontier of Greece, so here, Olympus is described as beset by similar unpleasant neighbours.

l. 1524. **εἰσάγοιτο.** Note this use of the optat. after a present or future tense in the principal sentence, pointing back to the original intent of the arrangement; as Ran. 23 *αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὀχῶ | ἵνα μὴ* **ταλαιπωροῖτο,** Od. 17. 250 *τόν ποτ' ἐγὼν . . . ἄξω τῆλ' Ἰθάκης ἵνα μοι βίοτον πολὺν ἄλφοι.* See also Goodwin, M. and T. § 44, 2, note 2 *b*, who quotes *τοῦτον ἔχει τὸν τρόπον ὁ νόμος ἵνα μηδὲ πεισθῆναι μηδ' ἐξαπατηθῆναι γένοιτο ἐπὶ τῷ δήμῳ* Demosth. Androt. 596. 17, where *ἔχει* refers to the past existence of the law; the idea being that the law *was made as it is, so that it might not be possible*, etc. **εἰσάγοιτο** is the regular word for the 'import of goods.'

l. 1527. **πατρῷος,** 'a family god.' Before becoming an acknowledged Athenian citizen, it was necessary to give a satisfactory answer to the question *εἰ Ἀθηναῖοί εἰσιν ἑκατέρωθεν ἐκ τριγονίας . . . καὶ εἰ Ἀπόλλων ἐστὶν αὐτοῖς πατρῷος. Execestides*, ridiculed in sup. 11, 764 as a sham citizen, would have to find his family-god among the barbarian neighbours of Olympus.

l. 1529. **Τριβαλλοί** (Thuc. 2. 96). This Thracian tribe was proverbial for fierceness, and the word was used as a sort of synonym for savagery, as we might speak of 'a regular Turk.' The absurd pun that connects **ἐπιτριβείης,** 'curse you!' (lit. 'may you be smashed!') with *Triballi* may be made as bad in the English by rendering 'Tribul-ation seize you!'

l. 1536. **Βασίλεια,** 'Royalty,' the impersonation of the sovereignty of Zeus as a fair damsel.

l. 1541. **λοιδορίαν.** If this reading be right, we must treat it as grotesquely inserted in the inventory of things inseparable from civic life. So in Eccles. 142 foll. the women describing the behaviour of the men in the *ἐκκλησία* say *καὶ λοιδοροῦνταί γ' ὥσπερ ἐμπεπωκότες, | καὶ*

τὸν παροινοῦντ' ἐκφέρουσ' οἱ τοξόται. But the word **λοιδορίαν** is certainly rather startling, though no satisfactory conjecture has been made. Perhaps *ἐμπορίαν* would be as good as any. **κωλαγρέτην.** The *κωλαγρέται* (or *κωλακρέται*) in the earliest days were the principal financial officers at Athens. From the time of Cleisthenes their duties were reduced to catering for the meals in the Prytaneum. But when Pericles introduced the system of jurors' fees, the *κωλαγρέται* became the paymasters.

l. 1543. **πάντ' ἔχεις**, as sup. 1352.

l. 1545. **ἀνθρώποις εὔνους**, Aesch. (P. V. 11. 28) specially commemorates the *φιλάνθρωπος τρόπος* of Prometheus, who had brought down fire for the use of men. In the word **ἀπ-ανθρ-ακίζομεν**, 'we do our grilling,' there is an intentional echo of **ἀνθρώποις**, as in *ἡμεῖς δ' ἄνθρακες* Nub. 97.

l. 1549. **Τίμων καθαρός**, 'a thorough-going Timon,' 'a Timon to the backbone.' Kock assigns these words to Peithetaerus, because Prometheus in Olympus would have had no opportunity of hearing about Timon. But, surely, the amusing confusion between celestial and mundane scenes, between Bird-land and Athens, is part of the fun. 'Timon of Athens,' familiar to readers of Shakespeare, was called *ὁ μισάνθρωπος*, though Lucian (Tim. 34) makes him say *πάντας γὰρ ἅμα καὶ* **θεοὺς** *καὶ ἀνθρώπους μισῶ.* The same authority represents him as the son of Echecratides of the dême Colyttus. He is supposed to have been embittered by disappointments and to have withdrawn from the world, admitting no one to his society but Alcibiades. In the Lysistr. 808 foll. he is instanced by the Chorus as one who hated evil men but was devoted to the other sex. The *Μονότροπος* of Phrynichus (which gained the first prize when the 'Birds' only took the second) introduces the recluse as saying *ζῶ δὲ Τίμωνος βίον.*

l. 1550. Join **ἵνα κἂν ὁ Ζεὺς ἴδῃ με**, and for the hyperbaton of the pronoun cp. sup. 95.

l. 1552. See on sup. 1508. Prometheus hopes to be taken for one of the attendant maidens and to escape the notice of Zeus.

l. 1553. **πρὸς δὲ τοῖς Σκιάποσιν.** The Chorus deals here with similar marvels to those which were recounted sup. 1470–93; and they are reported in such a way as to give a hit at unpopular characters. The Shadow-feet were a fabulous tribe in Libya, who, according to Ktesias, were web-footed like geese. When they lay down to rest, they held up one of these feet to screen themselves from the sun. The Schol. assigns to them four legs, and represents them as walking on three, and holding up one, but Pliny (N. H. 7. 2. 23) improves upon the story and gives them only a single leg, which they used alternately as a leaping pole or a sunshade.

λίμνη. We are to imagine ourselves on the shore of some lake like Avernus in Italy, where there was an oracle of the dead, *μαντεῖον ἄντρον καὶ θεραπευτῆρες τῷ ἄντρῳ ψυχαγωγοί.* Here the part of the hierophant is taken by 'Socrates the unwashed' (*οὐδ' ἠλείψατο | οὐδ' ἐς βαλανεῖον ἦλθε λουσόμενος* Nub. 837), who 'draws the spirits;' **ψυχαγωγεῖ** having the double meaning of (1) *animos evocat Orco*, and (2) *animos iuniorum allicit docendo*. But the whole scene is a parody of the *Νεκυία* in Od. 11, where Odysseus comes and sits at the side of the trench, cuts the throat of the victim, turns away for a moment, and awaits the coming up of the souls of the dead with whom he wished to converse.

l. 1556. **Πείσανδρος** was the main agent in the overthrow of the democracy (Thuc. 8. 53), and the establishment of the 400 at Athens. He was an inquisitor in the matter of the mutilation of the Hermae, and was made Archon in 414. But after the deposition of the 400 he fled to Decelea, and never returned to Athens. His cowardice was proverbial (as Xen. Symp. 2. 14 *ὃς νῦν διὰ τὸ μὴ δύνασθαι ταῖς λόγχαις ἀντιβλέπειν οὐδὲ συστρατεύεσθαι ἐθέλει*); so he is here represented as on the look out for his own spirit, which has deserted him!

l. 1559. **κάμηλον ἀμνόν τιν'**, 'a kind of camel-lamb,' to be taken closely together like *ἄνθρωπος ὄρνις* sup. 169, *βατράχων κύκνων* Ran. 207. This monstrosity is chosen as a suitable victim to be offered by the lumbering overgrown Peisander, *ὁ μέγας, ὁ ὄνος κανθήλιος* Hermipp. 12.

l. 1561. **ἀπῆλθε**, 'stepped aside.' If we retain this reading it must be interpreted as referring to the brief moment in which Odysseus may be supposed to be carrying out the directions of Circe, Od. 10. 527 foll. *ἔνθ' ὄιν ἀρνειὸν ῥέζειν θῆλύν τε μέλαιναν | εἰς Ἔρεβος στρέψας,* **αὐτὸς δ' ἀπονόσφι τραπέσθαι,** | **ἱέμενος** *ποταμοῖο ῥοάων.* But there is something suspicious in **ἦλθε—ἀπῆλθε—ἀνῆλθε**, besides which we want to parody the 'waiting' of Odysseus, Od. 11. 82 *νῶι μὲν ἥμεθ'*. . . *ἦλθε δ' ἐπὶ ψυχὴ μητρός.* On these grounds Kock conjectures *καθῆστο.*

l. 1563. **λαῖμα**. If this is a Greek word at all, it may be, as Kennedy suggests, 'a coinage of the poet, a hybrid between *λαιμός*, *throat* and *αἷμα*, *blood*.' It would be easy to write *τό γ' αἷμα.*

Chaerephon, nicknamed 'the bat,' is perhaps chosen because the squeak of the bat is like the noise of the 'squealing ghosts,' cp. Od. 24. 6 ff. *ὡς δ' ὅτε νυκτερίδες μυχῷ ἄντρου θεσπεσίοιο | τρίζουσαι ποτέονται* . . . *ὣς αἱ* [the souls of the *μνηστῆρες* summoned by Hermes] *τετριγυῖαι ἅμ' ἤισαν.* Also *Chaerephon* was cadaverous and sallow (*πύξινος* Eupol., cp. *ἡμίθνης* Nub. 504) and suggested the idea of a ghost. It seems difficult to follow Kock in supposing that the brave spirit of

Chaerephon (*σφοδρὸς ἐφ' ὅ τι ὁρμήσειε* Plat. Apol. p. 21) was sent up to make up for the cowardice and want of spirit in Peisander.

l. 1565. **τὸ μὲν πόλισμα.** Poseidon, Heracles, and the Triballian appear on the scene, as a deputation from Olympus. Poseidon, as patron of the Knights at Athens, naturally represents all that is most polished and aristocratic. He finds fault with the *gaucherie* of the Triballian, whose rusticity shows itself in the slovenly way in which he wears his cloak. The proper method of disposing the *ἱμάτιον* was to throw it over the left shoulder, then round the back to the right side, and finally across the chest, either under or over the right arm, back to the left shoulder again. This arrangement marked 'the gentleman:' it betokened a vulgar person *ἀναβάλλεσθαι μὴ ἐπίστασθαι ἐπὶ δεξιά* Plat. Theaet. 175 E.

l. 1569. **Λαισποδίας** is mentioned by Thuc. (6. 105) as having conducted an expedition against Sparta. He is said to have had some defect in the legs which he sought to conceal by the excessive length of his cloak. There may be some real or fancied connection in the word with *λαιός* and *πούς*.

l. 1570. **δημοκρατία.** It is amusing to hear Poseidon speaking of Olympus as if it were a republic, electing its officers and commissioners by show of hands, and, on the whole, with as bad success as at Athens.

l. 1572. **ἕξεις ἀτρέμας;** 'do keep quiet!'—we may suppose that Poseidon is trying to arrange the Triballian's mantle more decorously; and that he resists the proffered service.

l. 1575. **ἄγχειν βούλομαι.** This uncompromising ferocity of Heracles heightens the comic effect of his absolute surrender at the prospect of a good dinner.

l. 1579. **τὴν τυρόκνηστιν.** Peithetaerus goes on uninterruptedly with his preparation for the dinner, as if he were unaware of the arrival of the gods.

l. 1582. **ἐπικνῶ.** The Schol. interprets this by *ἐπίβαλλε.* It would then be the pres. mid. imperat. from *ἐπι-κνάω.* Meineke would write *ἐπίκνη,* i.e. *ἐπίκναε,* the pres. active imperat. Trans. 'grate over it!' But *ἐπικνῶ* may mean 'I am grating.'

l. 1583. **τοῦ** = *τίνος.*

l. 1585. **ἔδοξαν ἀδικεῖν,** 'were proved guilty.' There are the same political struggles in bird-land as in Athens, the aristocratical party combining against the democratic. The guilty birds are to be eaten as a punishment.

l. 1590. **λιπάρ' εἶναι,** sc. *τῷ ἐλαίῳ.*

l. 1593. **ὕδωρ ἂν εἴχετ',** 'if you were on good terms with us gods you would have rain-water always in your marshes:' a surprise for

ἐν τοῖς φρέασι or ταῖς δεξαμεναῖς, where rain-water would naturally be stored. But *birds* find it in the marshes.

l. 1594. **ἀλκυονίδας.** 'Halcyon days' are thus described by Ovid, Met. 11. 745 *perque dies placidos hiberno tempore septem | incubat Alcyone pendentibus aequore nidis. | Tum via tuta maris, ventos custodit, et arcet | Aeolus egressu.*

l. 1595. **αὐτοκράτορες,** 'with full powers,' 'plenipotentiary.' So Lysist. 1009.

l. 1598. Join **ἀλλὰ νῦν**=*nunc saltem.* So Soph. El. 411 ὦ θεοὶ πατρῷοι, ξυγγένεσθέ γ' ἀλλὰ νῦν.

l. 1601. Notice **ἀποδοῦναι,** 'to restore' something that is due. Cp. Dem. de Halonneso, *passim.*

l. 1602. **ἄριστον** may be rendered 'lunch.' It was the first substantial meal of the day. The early breakfast, ἀκράτισμα, being merely a sup of wine and a morsel of bread.

l. 1606. **ἄληθες;** see on sup. 174.

l. 1609. **κύψαντες,** 'cowering down;' lit. 'with bowed heads.'

l. 1614. **νὴ τὸν Ποσειδῶ.** Probably a jest lies in this unconscious adjuration of himself by Poseidon.

l. 1615. **ναβαισατρεῦ.** It is hopeless to get any further with the Triballian's gibberish than to note that Peithetaerus chooses to interpret it as implying assent. Perhaps we are intended to catch the sound of νή or ναί in the word. Süvern's proposed interpretation ἀναβῶμεν οἱ τρεῖς (ἐς τὸν οὐρανόν) seems to give neither sense nor point. Nor can we trust the interpretation of Peithetaerus, who reads what he wishes into the unintelligible words; as the ambassador does in the scene with Pseudartabas (Acharn. 100 foll.); and as Heracles does inf. 1629.

l. 1619. **εὐξάμενος,** 'after having vowed a victim takes to quibbling, saying "the gods can wait," and does not pay his debts through greediness.'

l. 1620. **μισητίᾳ.** This word is interpreted by Photius as ἡ πρὸς ὁτιοῦν ἄχαρις ἀπληστία, with a special meaning almost like μαχλοσύνη. Through the notion of ἀπληστία, the l. of the MSS. μισητίαν has been treated by some as an adverbial accus., and rendered 'in full measure.' Professor Kennedy renders μισητίᾳ by 'stinginess,' which seems a hint in the right direction. But the sense is rather 'greediness' or 'grasping spirit.'

l. 1621. **ἀναπράξομεν,** 'we will exact.'

l. 1622. **ἀργυρίδιον.** The first iota is long, as in τῳκίδιον Nub. 92.

l. 1623. **λούμενος,** sc. sitting in the bath.

l. 1625. **τιμήν,** 'value,' 'price.' The kite takes twice the value of the victim so meanly withheld.

l. 1628. **ὁ Τριβαλλός,** 'Ho Triballian, have you a fancy for a good cry?' meaning, 'do you want to be beaten?' The nom. is used with the force of a vocative, as in ὁ παῖς Ran. 521, οἱ τοξόται Ach. 54.

The words of Heracles are quite contemptuous, as he evidently regards the presence of the Triballian on the deputation as quite unimportant. The question seems to have been more or less intelligible to the foreigner, for the sound of *βακτ* and *κροῦσ* in his answer suggests the laying of the stick upon someone's back.

l. 1633. **παραδίδωμι.** Peithetaerus assumes a gratuitous generosity in giving up what does not belong to him, as it were to stimulate Zeus to a corresponding act of grace in surrendering his own Princess Royalty.

l. 1638. **δαιμόνι' ἀνθρώπων**, 'my good fellow.' This sounds a strange appeal addressed by a god to a god: but by and by Poseidon gravely discusses the prospect of the death of Zeus (*Ζεὺς ἀθάνατος*!) and the chances of his heirs.

ποῖ φέρει; 'whither are you rushing off?' sc. *ποῖ φρενῶν*, 'to what notion.'

l. 1639. **γυναικὸς μιᾶς.** A reminiscence of the Trojan war.

l. 1644. **σοῦ**, because Heracles is son of Zeus. Then Peithetaerus takes Heracles aside, and warns him against the false hopes raised in him by his uncle Poseidon.

l. 1648. **διαβάλλεται**, 'deceives.' So in Hdt. 9. 116 *λέγων δὲ τοιάδε Ξέρξεα διεβάλετο.* The Schol. quotes, as similar, the Homeric phrase *παραβλήδην ἀγορεύων* Il. 4. 6.

l. 1649. **οὐδ' ἀκαρῆ**, 'not a scrap,' as in Vesp. 541. Properly *ἀκαρῆ* (acc. sing. masc. *ἀκαρής*) agrees with *χρόνον* as *ἀκαρῆ διαλιπὼν* (sc. *χρόνον*) Nub. 496, and then is used for any 'indivisible' amount of time or space. The neut. *ἀκαρές* is also used.

l. 1650. **τοὺς νόμους**, i.e. the laws of Solon, which are represented as no less binding upon the gods than upon men.

l. 1652. **ξένης**, sc. Alcmene, who was daughter of Electryon, king of Messene, and so neither a native of Olympus nor of Athens.

l. 1653. **ἐπίκληρον**, 'heiress,' properly 'a daughter who having no brother succeeds as heiress to her father's estate.' Where a daughter had brothers she was not *ἐπίκληρος* but only *ἐπίπροικος*, i.e. with a claim on her dowry (*προίξ*). Peithetaerus asks how Athena could be heiress of Zeus in her own right, if she had any *γνήσιοι ἀδελφοί*, which she really had in the persons of Ares and Hephaestus. He coolly takes for granted that she is such an heiress and Heracles never thinks to question the fact; but asks whether Zeus has not the power to will his estate (**χρήματα**) to him at death though he is a bastard. 'No,' says Peithetaerus, 'that is against the law which prohibits *νόθοι* from succeeding to an inheritance.' All that a father could legally do for bastard sons was to leave them their *νοθεῖα* as a *solatium*, not exceeding in amount 1000 drachmae. The reading of Rav. is *νόθῳ 'ξαποθνήσκων*—whether we retain this form or the ordinary *ἀποθνήσκων*, it seems better to read

νόθῳ than with Meineke and Dind. *νοθεῖ'* or *τὰ νοθεῖα*, for the χρήματα, properly so called, are distinct from the *νοθεῖα*, or 'bastard's legacy.'

l. 1658. **ἀνθέξεταί σου.** This is commonly rendered 'he will secure instead of you,' equivalent to *ἀντί σου ἕξεται*. But there is no parallel to this construction, and it seems better to substitute **σοι** for *σου*, meaning 'he will secure, *as you will find*, or *to your disadvantage*.'

l. 1659. **ἀδελφός**, sc. of Zeus. For even if Athena were not in the way, Heracles would find that his uncles, and especially Poseidon, would have the next claim; for a bastard could have no 'rights of relationship' in cases of intestacy (ἀγχιστεία), which could only be enjoyed by legitimate or properly adopted children; and these failing, the inheritance passed to 'next of kin.'

l. 1669. **εἰσήγαγ' ἐς τοὺς φράτερας**, 'registered you among your wardsmen.' On the *κουρεῶτις*, or third day of the festival Apaturia, Athenian fathers used to enter the names of their sons born in wedlock in the register of their *φρατρία*, and this registration in the *κοινὸν γραμματεῖον* was their proof of citizenship. Zeus (who is treated throughout as an Athenian citizen) could not do this for Heracles because he was not *γνήσιος*. The registration generally took place when the boy was three or four years old, which explains **πάλαι**.

l. 1671. **αἰκίαν βλέπων**, 'with a face threatening assault and battery.' See sup. 1169. Heracles is furious at the deception which has been practised on him.

l. 1673. **ὀρνίθων γάλα**, see on sup. 734.

l. 1674. **καὶ πάλιν.** Peithetaerus had made two claims, one for the sceptre (sup. 1600), which Heracles had accepted; and the other for the Princess (sup. 1622 foll.). It is to the second claim that Heracles now refers.

l. 1678. **καλάνι.** This time the meaning of the gibberish is plain enough, *καλὴν κόρην καὶ μεγάλην Βασίλειαν ὄρνισι παραδίδωμι.* Cp. the form *'Ιαοναῦ* Ach. 104.

l. 1681. **εἰ μὴ βατίζει γ'.** A simple emendation for the unintelligible l. of the MSS. *βαδίζειν γ'.* Other conj. are *τιτυβίζει γ', βαΰζει γ', βαβάζει γ'.* Cp. Hesych. **βαβάζω·** *τὸ μὴ διηρθρώμενα λέγειν.* Transl. 'he is only twittering.' For this meaning of **εἰ μή** cp. *εἰ μὴ 'κ πονηρῶν* Eq. 186, *αὕτη Θεονόη Πρωτέως*; ΓΥ. *μὰ τὼ Θεώ, εἰ μὴ Κρίτυλλά γε* Thesm. 897.

l. 1688. **κατεκόπησαν.** The seditious birds had just been 'knocked on the head' in time, as meat for the wedding feast. See sup. 1583.

l. 1691. **ὀπτᾷς τὰ κρέα**; 'is it the roasting of the meat that you are to undertake? It's plenty of dainty feeding that you mean!' Cp. the word *προτένθαι* Nub. 1198.

l. 1692. **εὖ γε μέντἂν**, as Kennedy, 'I should have been in clover:'

molliter sane me curassem. Cp. Thuc. 6. 57 Ἀριστογείτων οὐ ῥᾳδίως διετέθη.

l. 1694. The Chorus resume the record of the marvels they have seen. The localities are imaginary, for we are not to think of **Φαναί** as the southern promontory of Chios, but as the 'Informeries,' where the *συκο*φάνται ply their trade (inf. 1699); and the **Κλεψύδρα** is not the intermittent spring of that name on the N.W. spur of the Acropolis, so much as the Waterclock, which timed the speakers in the Athenian law-courts. There you will find a race of men with tongue-fed bellies. **ἐγγλωττογαστόρων** is a parody on Χειρογάστορες, for as ordinary persons feed their bellies with the labour of their hands, so these rhetoricians feed themselves by the exertion of their tongue.

l. 1701. **Γοργίαι.** Gorgias the Leontine was a famous sophist and professor of oratory, who gave lectures at Athens, and stimulated public interest in the affairs of Sicily. He is best known from the Platonic dialogue bearing his name. **Φίλιπποι.** In the 'Wasps' 421 there is a Philippus named who is called *ὁ Γοργίου*, most likely meaning 'disciple of Gorgias.'

l. 1705. **ἡ γλῶττα χωρὶς τέμνεται.** This is a phrase of Greek ritual alluding to the practice of cutting out the victims' tongues and treating them as a special offering. The jest intended seems to be the reference of this old-established custom not to its primeval origin, but to the triumphs that a Gorgias or a Philip had achieved with their tongues, proving it indeed to be 'the best member that we have!'

l. 1709. **παμφαὴς ἀστήρ.** Most commentators take this of the moon, but on no sufficient evidence. It may be any bright star, perhaps Hesper *ὃς κάλλιστος ἐν οὐρανῷ ἵσταται ἀστήρ.* By **χρυσαυγεῖ δόμῳ** must be understood the 'gold-bright dome' of the sky.

l. 1711. **οὔθ' . . . τοιοῦτον.** This breaks the construction which began with **οἷος**, and makes a new sentence of what should correctly be a parallel clause.

l. 1713. **οὐ φατὸν λέγειν**, 'beyond power of words to describe.'

l. 1715. **ἐς βάθος κύκλου**, 'deep into the vaulted skies.'

l. 1716. **θυμιαμάτων δ'.** For this elision at the end of the trimeter see Soph. O. R. 29, 791, 1224; O. C. 17; Ant. 1031; El. 1017; Eccles. 351. 'And from the incense offerings the breezes waft a wreath of smoke.' Cp. Hermipp. ap. Suid. s. v. *ἀνθέων· λεπτοὺς διαψαίρουσα πέπλους ἀνθέων | γέμοντας.*

l. 1720. **ἄναγε.** The Chorus seem to cry to some great crowd to make way for the festal procession, and give them room to dance—'fall back, open up, make a front, give room.' **ἄναγε** (sup. 383) is explained by the phrase of the Ithyphallic dancers quoted by Athen. 14. 622 B *ἀνάγετε, ἀνάγετε πάντες, εὐρυχωρίαν τῷ θεῷ ποιεῖτε.* For

διεχε cp. Arrian. Anab. 1. 1. 10 *οἱ μὲν γὰρ διέσχον τὴν φάλαγγα.* For **πάραγε**, a military expression, Xen. Hell. 7. 5. 22 *παραγαγὼν τοὺς ἐπὶ κέρως πορευομένους λόχους εἰς μέτωπον*, i. e. changed them from marching order to a wide front. There seems to be no exact parallel to **πάρεχε**, but it belongs to those quasi-reflexive uses, like *πάρεχ' ἐκποδών* (sc. *σεαυτόν*) Vesp. 949, Eur. Cycl. 203.

l. 1724. **φεῦ τῆς ὥρας.** 'Ho! for her youthful bloom!' For *φεῦ* with a similar meaning cp. sup. 162, Lysist. 312.

l. 1726. **κατέχουσι,** 'are in store for,' lit. 'come upon,' 'occupy.'

l. 1733. **θεοῖς.** It is difficult to explain this dative; if it be taken with **ἄρχοντα,** it may be compared with *μέγα κρατέεις νεκύεσσιν* Od. 11. 485, where *νεκύεσσι* may be either a local or an ethical dative. If with **μέγαν,** then it must be ethical = in the eyes of the gods. Dindorf reads *θεαί* with **Μοῖραι,** Blaydes *θεόν.*

l. 1737. **ἀμφιθαλής,** 'rich with blessings.' The accurate force of **ἀμφί** comes out in the technical meaning, 'happy in having *both* parents living,' Il. 22. 496. By an oxymoron we find *ἀμφιθαλὴς κακοῖς* Ag. 1144.

l. 1739. **παλιντόνους,** 'with backward strain;' so as to check the speed of the *ὄχος*, suggested by **πάρ-οχος,** the technical name for the 'groomsman,' who 'sat in the car by' the bride. On the other side of her was the *νύμφιος*. The post of *πάροχος* is here taken by **Ἔρως.**

l. 1744. **λόγων.** For the gen. cp. *ἄγαμαι καρδίας* Ach. 489.

l. 1745. **χθονίας** (explained by inf. 1752), 'that strike the earth;' not, as usually, 'subterranean.' **κλῄσατε** (*κλῄζω*), 'celebrate.'

l. 1752. **ὅδε νῦν,** sc. Peithetaerus, assuming the functions of Zeus.

διὰ σέ. If the reading be right, these words must refer to Zeus, a sort of acknowledgment (to escape a charge of profanity) that it is really his divine permission which has conceded such power to Peithetaerus. But this is not satisfactory, so that Haupt and others read *δῖα δὲ πάντα*, *divina omnia.* If our reading be retained, **διά** must be pronounced monosyllabically = *ζά.*

l. 1753. Join **πάρεδρον** with **Διός,** as *Δίκην ἔχει πάρεδρον ὁ Ζεύς* Plut. Alex. 52.

l. 1755. **γάμοισιν,** sc. the nuptial procession.

INDEX

OF PROPER NAMES AND THE PRINCIPAL WORDS AND PHRASES EXPLAINED IN THE NOTES.

The references are to the lines in the *Text*.

THE END.

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